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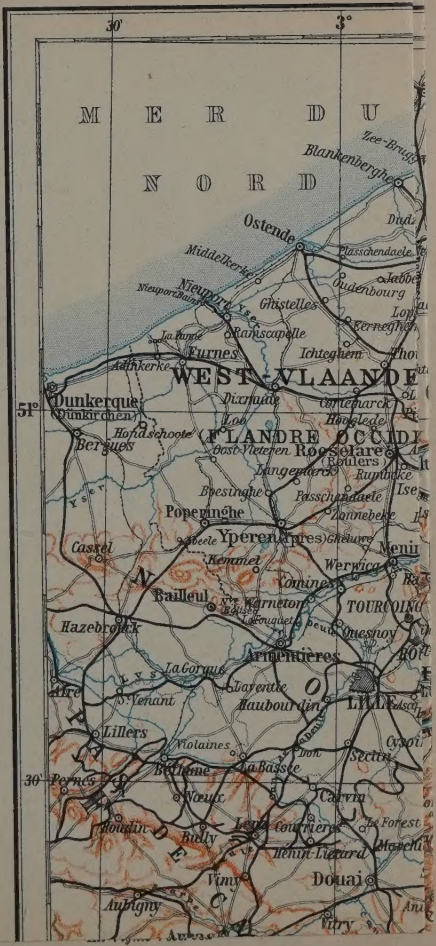

30'
3°
MER DU NORD
Zee-Brugge
Blankenberghe
Ostende
Middelkerke
Nieuport
Nieuport Bains
Ghistelles
Plasschendaele
Oudenbourg
Zerneghem
Ramscapelle
La Panne
Furnes
Ichteghem
Adinkerke
WEST-VLAANDE
51°
Dunkerque
(Dunkirchen)
Dixmude
Cortemarck
Hooglede
Hondschoote
Bergues
Loo
(FLANDRE OCCIDI
Oost-Vleteren
Roeselare
(Roulers)
Langemarck
Rumbeke
Boesinghe
Passchendaele
Zonnebeke
Poperinghe
Ypres
(Ypres)
Gheluve
Abeele
Cassel
Kemmel
Werwica
Comines
Bailleul
Warneton
TOURCOING
Hazebrouck
Quesnoy
Armentières
La Gorgue
Laventie
Aire
St Venant
Haubourdin
LILLE
Lillers
Violaines
Don
Sectin
30'
Pernes
Béthune
La Bassée
Noeux
Carvin
Houdin
Bully
Courrières
Le Forest
Henin-Lietard
Douai
Vimy
Aubigny
Vitry

Est de Greenwich
3°
30'
Breda
5°
6°
Middelburg
Vlissingen
(Flushing)
Goes
Bergen op Zoom
Oosterschelde
Westerschelde
De Honte
Walcheren
Zeeland
Breskens
Kadzand
Blankenberghe
Zee-Brugge
Knocke
Heyst
Westcappelle
Ostende
Dixmude
Nieuport
Furnes
Veurne
Ambacht
Ijzendijke
Terneuzen
Sluis
Aardenburg
Philippine
Oostburg
Arel
Hulst
Axel
Clinge
Calloo
Stekene
Moerbeke
Waesland
Waes
Sas van Gent
Assenede
Zelzate
Evergem
Lokeren
Ghistelles
Lichtervelde
Thourout
Roulers
Iseghem
Menin
Courtrai
Tournai
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Audenarde
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Ninove
Alost
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Ath
Leuze
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Hal
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Nivelles
Genappe
Waterloo
Wavre
Jodoigne
Tirlemont
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Malines
Termonde
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Hamme
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Zele
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Buzancy
Dun
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Varennes
Clermont en Argonne
Sainte Menehould
Vitry le François
Saint Dizier
Joinville
Wassy
Bar le Duc
Ligny en Barrois
Commercy
Toul
Nancy
Lunéville
Sarrebourg
Phalsbourg
Saverne
Strasbourg
Wissembourg
Landau
Germersheim
Spire
Worms
Mayence
Bingen
Kreuznach
Simmern
Trarbach
Bernkastel
Wittlich
Daun
Gerolstein
Prüm
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Malmedy
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Düren
Jülich
Erkelenz
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BELGIUM AND HOLLAND

INCLUDING THE

GRAND-DUCHY OF LUXEMBOURG

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 19 MAPS, 37 PLANS OF TOWNS, AND 8 GROUND PLANS

FIFTEENTH EDITION, REVISED AND AUGMENTED

LEIPZIG: KARL BAEDEKER, PUBLISHER.
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1910

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"Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all."

PREFACE.

The Handbook for Belgium and Holland, which is now issued for the fifteenth time, is designed to assist the traveller in planning his tour and disposing of his time to the best advantage; to supply him with a few remarks on the progress of civilization and art in these interesting countries; to render him as far as possible independent of the services of hotel-keepers, commissionnaires, guides, and other members of the same fraternity; and thus to enable him to derive the greatest possible amount of pleasure and instruction from his tour.

The Handbook has been compiled almost entirely from the Editor's personal observation, and most of the country described has been repeatedly explored by him with a view to procure the latest possible information; but, as many of the data in the Handbook refer to matters that are constantly undergoing alteration, he will highly appreciate any corrections or suggestions with which travellers may favour him. Those already received, which in many instances have proved most useful, he gratefully acknowledges.

The introductory historical article on art was contributed by *Professor Anton Springer* (d. 1891), and was adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe* (d. 1896), author of 'The Early Flemish Painters'. The article on modern art in Belgium and Holland, added in the present edition, is the work of *Dr. Walther Gensel* (d. 1910).

The Maps and Plans, on which the utmost care has been bestowed, will prove of material service to the traveller, and enable him at a glance to ascertain his bearings and select the best routes. Their number has been largely increased in the present edition. When not otherwise indicated (as, *e.g.*, in the case of Amsterdam), both maps and plans are drawn with the N. side uppermost.

HEIGHTS are given in the text in English feet, on the maps in mètres (1 Engl. ft. = 0.3048 mètre; 1 mètre = 3.281 Engl. ft. or about 3 ft. $3^1/_3$ in.). Distances are given in English miles. A kilomètre is approximately equal to $^5/_8$ Engl. mile; 8 kil. = 5 M. The POPULATIONS are stated in accordance with the most recent census.

HOTELS. The Editor has endeavoured to enumerate not only the first-class hotels, but also others of more modest pretensions, which may be safely selected by the 'voyageur en garçon', with little sacrifice of comfort and considerable saving of expenditure. The asterisks indicate those hotels which the Editor has reason to believe to be provided with the comforts and conveniences expected in up-to-date establishments, and also to be well managed and with a reasonable scale of charges. Houses of a more modest character, when good of their class, are described as 'good' or 'very fair'. At the same time he does not doubt that comfortable quarters may sometimes be found in hotels that are unstarred and even unmentioned. Though prices generally have an upward tendency, the average charges and prices stated in the Handbook will enable the traveller to form some idea of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

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10. The Environs of Spa (1:60,000); p. 276.
11. The Grand-Duchy of Luxembourg (1:500,000); p. 281.
12. The Valley of the Sure (1:250,000); p. 290.
13. The Environs of The Hague (1:50 000); p. 339.
14. The Environs of Haarlem (1:75,000); p. 360.
15. The Environs of Amsterdam (1:250,000); p. 406.
16. The Environs of Arnhem (1:60,600); p. 446.
17. The Environs of Nymwegen (1:50,000); p. 450.
18. General Map of Holland (1:1,000,000), after the Index.
19. Railway Map of Belgium and Holland (1:2,300,000) at the end of the book.

Plans of Towns.

1. Amsterdam, general plan (p. 362). — 2. Amsterdam, inner town (p. 370). — 3. Antwerp, general plan (p. 164). — 4. Antwerp, inner town (p. 171). — 5. Blankenberghe (p. 21). — 6. Bruges (p. 22). — 7. Brussels (p. 89). — 8. Courtrai (p. 79). — 9. Delft (p. 311). — 10. Dordrecht (p. 456). — 11. Flushing (p. 295). — 12. Ghent, general plan (p. 54). — 13. Ghent, inner town (p. 58). — 14. Groningen (p. 420). — 15. Haarlem (p. 354). — 16. The Hague

(p. 315). — 17. Leeuwarden (p. 416). — 18. Leyden (p. 344). — 19. Liège (p. 246). — 20. Lille (p. 4). — 21. Louvain (p. 238). — 22. Luxembourg (p. 285). — 23. Maastricht (p. 264). — 24. Malines (p. 159). — 25. Middelburg (p. 296). — 26. Mons (p. 213). — 27. Namur (p. 222). — 28. Ostend (p. 10). — 29. Oudenaarde (p. 52). — 30. Rotterdam (p. 300). — 31. Scheveningen (p. 340). — 32. Spa (p. 276). — 33. Tervueren (p. 146). — 34. Tournai (p. 82). — 35. Utrecht (p. 437). — 36. Ypres (p. 44). — 37. Zandvoort (p. 360).

Ground Plans

of the Museums of Brussels (2), Antwerp, Ghent, The Hague (2), and Amsterdam (2).

Abbreviations.

R. = Room, Route.
B. = Breakfast.
D. = Dinner.
Déj. = Déjeuner (luncheon).
L. = Light.
A. = Attendance.
S. = Supper.
Pens. = pension (*i. e.* board and lodging).
N. = North, northern, etc.
S. = South, etc.
E. = East, etc.
W. = West, etc.
M. = English mile.

ft. = English foot.
r. = right.
l. = left.
hr. = hour.
min. = minute.
fl. = florin or gulden.
fr. = franc.
c. = centime, cent.
ℳ = mark.
pf. = pfennig.
carr. = carriage.
omn. = omnibus.
c., ca. = circa, about.
comp. = compare.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and highroads generally indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

BELGIUM.

I. Season and Plan of Tour.

The best season for travelling in either Belgium or Holland is summer, from the middle of June to the end of September. In spring the weather is apt to be raw and unsettled, and autumn is windy and often rainy.

The following tour, beginning at Ostend and terminating at Antwerp, will serve to convey an idea of the time requisite for a glimpse at the chief attractions of Belgium. Travellers entering Belgium from France, Holland, or Germany, will find no difficulty in planning other tours with the aid of the map.

	Days
Ostend and Bruges	2
Ghent	1
Brussels	4
Courtrai, Ypres, Tournai, Mons	2½-3
Namur, Valley of the Meuse	2
Liège	1
Louvain and Malines	1
Waterloo	1
Antwerp	1½-2
	16-17 days.

The Handbook renders the services of commissionnaires and guides entirely superfluous (half-a-day 2-4, whole day 4-7½ fr.), and the traveller is particularly cautioned against employing those of an inferior class by whom he is importuned in the streets.

II. Money and Travelling Expenses.

Money. The Monetary System of France was introduced into Belgium in 1833; and by the Convention of Paris of 1865 Belgium belongs to a monetary league with France, Switzerland, Italy, and Greece. One franc, 100 centimes, 80 German pfennigs, 96 Austrian hellers, 48 Dutch cents, 20 American cents, and 9¾ pence are all nearly equivalent (see the money-table at the beginning of the book). The coins in common circulation are 5, 2, 1, and ½ fr. pieces in silver; 10 and 5 c. pieces in nickel; 2 and 1 c. pieces in copper. The nickel coins are now minted with a hole through them, like the 'cash' of China. The gold coins of 20 fr. are seldom met with, and their place is taken by the bank-notes of the *Banque Nationale* (p. 103) for 10, 20, 50, 100, 500, and 1000 fr. The gold and silver coins of France and Switzerland, and the gold coins and 5 fr. pieces of Italy also are freely accepted. Other silver coins, frequently offered to the unwary visitor, should be declined. Swiss coins with the sitting figure of Helvetia, Belgian coins with the head of Leopold I. (except the 5 fr. pieces), and French coins issued before 1861, should be rejected also, but such coins are now rarely met with.

Much worn coins are sometimes refused. English and French banknotes and English gold are received at all the principal towns, hotels, and railway-stations at their full value (1*l.* = 25 fr.). English circular notes are recommended for the transport of large sums, in preference to banknotes or gold, as they always realize a favourable exchange, and as, if lost, their value is recoverable. American travellers may find the cheques issued by the American Express Co. convenient also. Money should not be changed except at the shops of the larger and more respectable money-changers; the small dealers, railway officials, and hotel-keepers seldom give the due rate of exchange. In the Flemish districts the reckoning in the Dutch manner (5 cents = 10 centimes) is still prevalent to a considerable extent.

Expenses. Hotel-expenses need not exceed 10-15 fr. per day; the fees payable at picture-galleries, museums, and churches amount to 3-4 fr. per day, and travelling expenses to 8-10 fr.; so that most travellers should be prepared for a daily expenditure of at least 25-30 fr. each. On the other hand the 'voyageur en garçon', the artist, the student, and the pedestrian may easily reduce their expenditure to half that sum without much diminution of comfort.

III. Passports. Custom House.

Passports, though not required in Belgium, are frequently useful in proving the traveller's identity, and in obtaining delivery of registered letters. They may be obtained direct from the Foreign Office (fee 2s.) or through any of the ordinary tourist-agents. In the United States application for passports should be made to the Passport Bureau, State Department, Washington, D. C.

Custom House formalities are generally very lenient. The traveller should always, if possible, superintend the examination of his luggage in person. In crossing a frontier even the smaller articles of luggage usually kept in the railway-carriage have to be submitted to inspection. The traveller is usually allowed a small supply of tobacco or cigars for personal use duty free, but he should declare it to the custom-house officers.

IV. Hotels.

Palatial hotels on the grand scale exist in Belgium only at Brussels and Ostend; but first class hotels in the ordinary sense of the term are to be found at most of the larger towns. The average charges are as follows: bedroom 4-6 fr. (double-bed usually much cheaper for two pers. than two single beds), coffee and rolls 1½-2 fr., dinner 4-8 fr. The table d'hôte dinner at Brussels, Antwerp, Ghent, Ostend, and Spa is usually served about 6 p.m., at all other towns about 12.30 or 1 p.m. Pale ale and stout (1½-2 fr. per bottle, half-bottle ¾-1¼ fr.) or mineral water (1-1½ fr. per

bottle) are frequently ordered at dinner in lieu of wine. The waiters and 'portiers' are often Germans.

The charges at hotels of the second class are much lower, especially in S. Belgium where travellers are fewer (bedroom $1^1/_2$-4, breakfast 1-$1^1/_4$, dinner 2-$3^1/_2$ fr.), while the accommodation is sometimes quite as good, though less pretentious. Gentlemen may sometimes find comfortable quarters at the tavernes (see below); while for ladies travelling alone the pensions are convenient.

It is always prudent, even at the best hotels, to enquire the prices in advance and to stipulate that the charge for a bedroom includes light and attendance.

The charge for the use of a HOTEL OMNIBUS is usually $^3/_4$-$1^1/_2$ fr. In the smaller towns the hotels generally have no omnibuses; cab 1-$1^1/_2$ fr., including luggage. The demands of *Commissionnaires*, or porters, for the transport of luggage are apt to be exorbitant, unless a previous agreement has been made or the tariff asked for.

The following is a reasonably liberal scale of gratuities in the larger hotels: head-waiter $^1/_2$ fr. per day for each person; femme-de-chambre, 3-5 days 1 fr., a week 2 fr.; domestique or boots, 25-30 c. per day. A tip may be given also to the portier if he have rendered any special services. When attendance is charged in the bill the gratuities should be proportionally reduced.

V. Restaurants. Cafés. Confectioners.

The fashionable RESTAURANTS at Brussels, Antwerp, Spa, and Ostend resemble those of Paris. As a rule, in dining *à la carte* one 'portion' will be found sufficient for two persons or two portions for three persons; the waiter will advise. A solitary traveller is recommended to dine *à prix fixe* (déj. from 3, D. from 5 fr.). Not less than 50 c. is expected as a gratuity by the waiter. Wine (good claret and burgundy) is the customary beverage at these restaurants.

The less pretentious TAVERNES, somewhat resembling the Italian trattorie, are recommended, especially for gentlemen; and the better houses of this class at Brussels will satisfy even exacting travellers. Between 11 a.m. and 2 p.m., and between 6 and 8 p.m., the bill-of-fare usually contains a selection of *plats du jour*, at prices ranging from $^3/_4$ to $1^3/_4$ fr. Soup usually costs 40-50 c. and cheese the same. Many tavernes provide also meals *à prix fixe*. Beer is usually drunk at these establishments; at some wine may be ordered by the glass. The arithmetic of the waiters is sometimes faulty. Gratuity 15-30 c.

In addition to the tavernes, which close at a comparatively early hour in the evening, most Belgian towns contain numerous BEER HOUSES, where cold meat, etc., and German beer of various kinds may be obtained. A large glass of beer (*un demi*) costs 35-40 c.; small glass (*un quart*) 20-30 c. — The local Belgian beers are sold in the ESTAMINETS, which are mainly patronized by the humbler classes, though in the larger towns there are a few of a more fashionable character. The characteristic varieties are, at Brussels, *Brune* (12 c.), *Faro* (12 c.), a light-coloured beer with a slightly bitter flavour, *Lambic* (20 c.), which is somewhat heavier, and *Gueuse Lambic*, a strong bottled beer (sometimes 10-15 years old); at Antwerp, *Orge;* at Louvain, *Peterman* or *Witbeer*, a sweetish, insipid beverage; and at Ghent, *Uitzet*, which is strong and somewhat bitter.

The Belgian Cafés closely resemble those of Paris. They are most frequented about midday and in the evening. Coffee, liqueurs, and beer are the beverages offered here. It is not the custom of the country to breakfast at a café, and hence the price of this meal is apt to be as high as at a hotel. Gratuity 5-10 c. — At the Confectioners' *(pâtisseries)* ices and liqueurs of numerous kinds and occasionally beer may be obtained. Breakfast may in some cases be secured at a moderate price.

Newspapers *(Journaux).* The chief cafés are usually supplied with the Brussels newspapers and the chief Paris journals; English papers are rare. The principal Brussels journals are *L'Indépendance*, *L'Etoile Belge*, *Le Petit Bleu*, *La Gazette*, *La Chronique* (all liberal), *Le Courrier de Bruxelles*, *Le Patriote*, *Le Petit Belge* (clerical), and *Le Peuple* (socialist). The *Belgian Gazette* is an English weekly paper. At Antwerp the leading papers are *Le Précurseur*, *Le Matin*, *De Nieuwe Gazet* (liberal), *La Métropole*, *De Gazet van Antwerpen* (clerical), and *De Werker* (socialist).

The most widely-read journal in Ghent is the neutral *Gazette van Gent*, which appeared first in 1667 and is one of the oldest of existing newspapers.

VI. Language.

The population of Belgium is mainly divided between two chief races: the *Walloons*, almost exclusively confined to the basin of the Meuse or Maas, and the *Flemings* (about five-eighths of the whole), in the basin of the Scheldt. The boundary between the Walloon and Flemish languages is a fairly straight line drawn from Visé (p. 264) southwards past Brussels and Courtrai to Calais, Walloon being spoken in a few isolated districts to the N., and Flemish here and there to the S. of the line.†

In spite of the efforts of the Flemish population (p. xvii), French is still the language of the government, the army, of most of the newspapers, of public traffic, of scientific literature, and indeed of all the upper classes, as it has been since the time of the crusades.

The Walloon language is an early French (Romanic) patois, with Celtic and Teutonic elements, but almost as unintelligible to a Frenchman as Flemish is to a German. Its literary importance is of the slightest. The learned Florentine *Guicciardini* (d. 1589), who as Tuscan ambassador resided for several years in the Netherlands, describes the Walloon language, in his *Descriptio totius Belgii*, as '*sermo communiter Gallicus; sed quia Galliam inter atque Germaniam et Belgicam positi, corruptus valde et perabsurdus*'. The following popular rhymes from the '*Almanach par maître Mathieu Laensbergh*' will serve as a specimen of the language:

January:

Il gna pu d'broûli ki d'poussîr. | Il y a plus de boue que de poussière.

† Of the total population of 6,693,548 in 1900, 2,822,005 spoke Flemish only; 2,574,805 French only; 801,587 Flemish and French; 28,314 German only; 66,447 German and French; 7238 Flemish and German; 42,889 Flemish, French, and German; and 22,567 other languages only.

APRIL:

C'est l'usège, dist-on, d' s'attrapé	C'est l'usage, dit-on, de s'attraper
Lonk et l'aut', li prumt d'avri;	L'un et l'autre le premier d'avril;
Si c'n'esteu ko qu'po s'diverti,	Si ce n'était que pour se divertir,
Qu'on koirah' in' got' à s'dupé!	Qu'on cherchât un peu à se duper!
Mais c'n'est pu po rir' qu'on s'surprin,	Mais ce n'est plus pour rire qu'on se surprend,
Dè mon si on ce reïe, ci n'est k' de gros des din.	Du moins si l'on en rit ce n'est que du gros des dents.
On s'tromp', on s'dispoïe al tournaie:	On se trompe, on se dépouille tour à tour:
C'est l'prumt d'avri tot' l'annaïe!	C'est le prem. d'avril toute l'année.

The FLEMISH language differs but slightly from the Dutch, both being branches of the lower German language. In the middle ages they formed but one tongue, and even at the present day the Flemish spoken language differs no more from the Dutch than some German dialects do from each other, while the written languages are almost identical, especially since the Flemish writers ceased to use certain unimportant orthographical peculiarities that had previously distinguished the languages. Flemish, although rich and expressive, cannot be called a highly-cultivated tongue. After the Dutch War of Independence, which left the Flemish provinces in the possession of the Spaniards, it suffered an eclipse as a literary language. The existing Flemish literature was burned at the command of the Duke of Alva; and the language of the rebellious Flemings was no longer seen or heard, save in catechisms, prayer-books, legends, etc., and among the lower classes. So matters remained until the Dutch government of 1814-30; and when the Revolution of 1830 placed the governing power almost exclusively in the hands of the French element, the Flemish element all the more obstinately asserted itself. Since the year 1840, at the instigation of *J. F. Willems* (d. 1846), *Ph. Blommaert* (d. 1871), *Hendrik Conscience* (d. 1883), *Em. Hiel* (1834-99), *Max Rooses*, *Pol de Mont*, *August Vermeylen*, *Styn Streuvels*, and others, the 'Flemish Movement' (*'Vlaamsche Beweging'*) has continuously advanced. A law was passed in 1873 permitting a more general use of Flemish in judicial proceedings than had previously been competent; in 1883 the use of the Flemish speech was introduced into the middle-class schools of the Flemish provinces; in 1888 a knowledge of Flemish was made obligatory for military officers; and official decrees and announcements are printed in both Flemish and French. A modern dramatic literature is springing up, and in the provincial press the Flemish newspapers outnumber the French by about three to one. But the fact remains that a knowledge of French is still considered indispensable to all but the lowest agricultural and labouring classes. The official text of the laws is French; the Flemish versions introduced in 1897 rank as translations merely.

The following peculiarities of pronunciation are common to Flemish and Dutch: *y* (in Dutch *ij*) is pronounced like the Eng-

lish i in time (but in West Flanders like e), *u* like the French u, *eu* like the French eu, *eeu* like the English a (in *fate*), *oe* like oo, *aa* or *ae* like ah, *ou* as in the English word *hour*, *ui* like the French eu-i, *oei* like we, *sch* like s and the guttural ch in the Scotch *loch*; and *sch* at the end of a word almost like s.

After what has been said, it need hardly be added that a slight knowledge of French will enable the traveller in Belgium to converse with everyone with whom he is likely to come in contact, and that an acquaintance with the Flemish and Walloon dialects will probably be of little use except to the philologist. Those who are ignorant of French will be glad to know that English is spoken at most of the principal hotels throughout the country.

VII. Churches, Picture Galleries, and Theatres.

The Churches (Roman Catholic) are usually open all day, with the exception of the midday hours 12 to 3 or 4. In some of the larger churches the works of art are shown only at fixed hours (usually in the afternoon), when an admission-fee of 1 fr. is charged. If the architecture or the pulpit be the chief object of interest it may be inspected also in the morning (ca. 10-12), care being taken not to disturb worshippers or services; but when pictures are to be seen it is best to keep to the prescribed hours, for the attendance of the sacristan is generaly necessary in any case, as the best pictures are often covered with curtains or concealed in side-chapels. In most churches the fees are fixed by tariff, and then no fee need be given to the sacristan.

The great Picture Galleries and other public Collections are generally open gratis at fixed hours (seldom before 10 a.m.), but in certain towns a trifling fee for admission (½-1 fr.) is sometimes charged. For admission to town-halls and similar sights the fee is usually about the same. In visiting a private collection a single traveller is expected to give a gratuity of about 2 fr. — The subject and the name of the painter are generally attached to the frames in the picture-galleries; but the latter is by no means always in accord with the results of modern research.

The chief Theatres resemble those of Paris in their general arrangements, and are usually closed from April or May till the end of September. When ladies are of the party seats should be secured in the *boxes* (*loges de face*, in the middle; *loges de côté*, at the side; *baignoires*, on the level of the stage), *fauteuils d'orchestre*, or *stalles d'orchestre*; for gentlemen the *stalles des premières loges* or *stalles de galerie* are recommended also. Places should be secured beforehand ('en location'). The performance begins at 7, 8, or 8.15 p.m. Gentlemen usually wear their hats until the curtain rises.

VIII. Railways. Light Railways.

The most trustworthy time-tables are contained in the '*Indicateur officiel des trains*', published on Jan. 1st, May 1st, July 1st, and Oct. 1st (price 30 c.), or the small *Guide Sommaire*, published monthly (10 c.). The former includes steamers, steam and electric tramways, and diligences, and postal and telegraphic information. — Greenwich (W. Europe) time is used throughout Belgium (not in Luxembourg), and compared with the 'Mid Europe' time observed in Germany, clocks are 1 hr. behind (20 min. behind Amsterdam time). The reckoning of time from 1 to 24 o'clock has been officially introduced on the Belgian railways; thus 13 o'cl. corresponds to our 1 p.m., 20 to 8 p.m., 0.10 to 12.10 a.m., etc.

The State railways of Belgium have no first-class carriages, but their place is taken by reserved compartments of the second-class *(compartiments réservés)*. All the main lines, however, are traversed by international 'trains de luxe' (marked 'Lx' in the time-tables) or by so-called 'saloon trains' or trains with saloon-carriages or parlour-cars (*wagons-salon;* marked 'S'), with conveniences corresponding to those of the best trains in other countries. The fares per Engl. M. amount to about 15 c. for the saloon carriages, for the first class, and for the reserved second class, to $10^1/_3$ c. for second class, and to $6^1/_8$ c. for third class. Holders of second-class tickets may travel in first-class or saloon carriages on payment of a '*supplément*' of 3 c. per kilomètre. The supplementary tickets should be obtained beforehand at a booking-office. The fares on express trains are the same as those on ordinary trains. On Sat., Sun., and holidays seats in the saloon-carriages should be taken in advance (*en location;* fee 50 c.). Return-tickets *(billets d'aller et retour)* are issued at a reduction of 20 per cent, and are available for 2 days (or for 3 if issued on Sat., Sun., holidays, or the eves of holidays), but do not permit of breaking the journey — No one is allowed on the platforms without either a railway-ticket or a platform-ticket (10 c.); this regulation applies even to outside commissionaires carrying the passenger's luggage. The guard is called *Garde*, *Conducteur*, or (Flemish) *Wachter*.

Season Tickets (billets d'abonnement), allowing the holder to travel at will for 5 or 15 days over the Belgian State-railways, will be found cheap and convenient. A deposit (returnable) of 5 fr. is made by the applicant, who must supply also an unmounted photograph of himself (ca. $1^1/_2$ in. square). The rates for 5-day tickets are $30^3/_4$, $20^1/_2$, and $11^3/_4$ fr., for 15-day tickets $61^1/_2$, 41, or $23^1/_2$ fr. These season-tickets may be obtained at any Belgian railway-station and also in London at the Belgian Mail Packet Booking Offices, 72 Regent St., W., and 53 Gracechurch St., E. C.

The *Indicateur Officiel* gives full information as to *Circular Tours*, some of which (155 M. or upwards; valid for 30 days) are arranged

to suit the wishes of the travellers, while others (*livrets circulaires à itinéraire fixe;* available for 2-15 days) are fixed by the railway company (to Waterloo, the Ardennes, sea-bathing resorts, etc.).

Luggage must be booked and paid for separately, but on most of the international through-routes 56 lbs. are free. On the Belgian State Railways the charge is 6 c. per 100 kilogrammes per kilomètre, with a minimum of 50 c.; fractions of 10 kilogrammes are treated as 10. The traveller is therefore recommended to restrict his requirements if possible to the limits of a travelling-bag or moderate valise, which when necessary he can wield unaided, and take with him into the railway-carriage, so as to avoid the delay and expense incurred in booking it for the luggage-van. Trunks should be at the office at least ¼ hr. before the train starts. The luggage-offices are closed 3 min. before the hour of departure. For carrying luggage to or from the cab, it is customary to give the porter a fee of 20-50 c. Luggage may be insured at a charge of 10 c. per 100 fr. of the value. At most stations there is a left-luggage office, where a charge of 10 c. per day is made for one or two packages and 5 c. per day for each additional article. At Brussels, Antwerp, Liège, Ghent, Ostend, Blankenberghe, and Nieuport the railway management undertakes to forward luggage from the rail. station to the traveller's address at the rate of 10 c. per 22 lbs., with a minimum of 50 c. (at night, 20 c. & 1 fr.).

There are Refreshment Rooms (*Buffets-Restaurants*) at a few of the Belgian stations only. The *Buvettes* (Flem. *Drankzaal*) at some of the smaller stations are very unpretending.

Light Railways (*Chemins de Fer Vicinaux;* Flem. *Buurtspoorwege*). Belgium possesses a wide-spread system of steam and electric tramways, which serve not only the environs of the larger towns, but also many of the remote country-districts. Only the more important of these are mentioned in the Handbook.

IX. Cycling and Motoring.

Cycling is a popular amusement in Belgium, where cyclists are admitted to practically all streets and roads. In many cases cinder-paths (not open to motor-cycles) are provided for cyclists. A customs duty of 12 per cent on the value is charged on motor-cars and cycles entering Belgium accompanied by their owners, but the amount is refunded on the production of the official receipt on leaving the country. Members of the *Touring Club de Belgique* (see p. xxi), or of clubs affiliated with or recognized by it, obtain duty-free admission for their machines on conditions to be learned from the club-secretaries. Each cycle in Belgium must be provided with a break, a bell or horn, and a lamp. The maximum speed allowed in towns or villages is 6 M. per hour, on country-roads 18 M. per hour. English riders and drivers should remember that the rule of the road in Belgium is the reverse of that in England: keep to the right on meeting, to the left on overtaking another vehicle.

Cyclists travelling by rail must procure a ticket for their machines at the luggage-office (between any two stations on the Belgian State railways 70 c., to a foreign station 1 fr.). They must personally assist in the loading and unloading of the cycles. No luggage may be attached to the machine. Separate regulations are

in force for motor-cycles. — Cycles are conveyed on the steamer between Dover and Ostend for 1*s.* 6*d.*, tandems 3*s.*; between Harwich and Antwerp 3*s.* or 5*s.*

The *Touring Club de Belgique* (headquarters in Brussels, see p. 95; subscription for foreign members 3½ fr.) offers numerous advantages and privileges to its members, including reduced rates at hotels and for maps. The *Itinéraires Topographiques* (150 sheets, price 7½ fr.; single sheet 10 c.), issued by the club, gives profiles of the roads and trustworthy information as to their condition and distances. The *Carte routière de la Belgique* (1 : 320,000; 75 c.), which is re-issued every two years, and the *Carte de la Belgique* published by the Military Cartographical Institute (comp. p. xxvi) may also be commended to the notice of cyclists and motorists.

The following scheme of a Cycling Tour through Belgium, which is adapted also for motor-cars, includes the more important art-centres and also most of the sea-bathing resorts and the finest points in the Ardennes. The word day as used below refers only to the actual time occupied on the road; it is assumed that many other days will be spent in sight-seeing and resting.

1st Day: Aix-la-Chapelle (615 ft.); 10½ M. Eupen (880 ft.); 20 M. Verviers (540 ft.); 24 M. Pepinster (445 ft.; with détour to Spa, see p. 276); 39½ M. Liège (230 ft.).

2nd Day: 11 M. Oreye (328 ft.); 21 M. St. Trond (177 ft.); 25 M. Dormael (151 ft.; with détour to Léau); 32 M. Tirlemont (148 ft.); 44 M. Louvain (82 ft.).

3rd Day: 8½ M. Tervueren (285 ft.); 13 M. Auderghem; 17 M. Brussels.

4th Day: 1¼ M. Laeken (62 ft.); 5½ M. Vilvorde (52 ft.); 13½ M. Malines (25 ft.); 21 M. Contich (75 ft.); 23 M. Antwerp (25 ft.).

5th Day: 3 M. Zwyndrecht (30 ft.); 12½ M. St. Nicolas (62 ft.); 21 M. Lokeren (19 ft.); 33½ M. Ghent (25 ft.).

6th Day: 13 M. Eecloo (33 ft.); 18½ M. Maldeghem (30 ft.); 29 M. Bruges (30 ft.).

7th Day: 3½ M. Damme (13 ft.); 7½ M. Houcke (13 ft.); 10 M. Westcappelle (13 ft.); 12 M. Knocke (16 ft.); 13½ M. Heyst (16 ft.); 18½ M. Lisseweghe (16 ft.); 22½ M. Blankenberghe (13 ft.); 30½ M. Vlisseghem (13 ft.); 40 M. Ostend (16 ft.).

8th Day: 5 M. Middelkerke (32 ft.); 10½ M. Nieuport (20 ft.; with détour to Nieuport-Bains); 17½ M. Furnes (20 ft.; with détour to La Panne); 23 M. Oostvleteren (25 ft.); 37 M. Ypres (65 ft.).

9th Day: 8½ M. Gheluwe (69 ft.); 11 M. Menin (59 ft.); 18 M. Courtrai (60 ft.); 28½ M. Pecq (79 ft.); 35 M. Tournai (95 ft.).

10th Day: 10½ M. Leuze (155 ft.); 15 M. Ligne; 18 M. Ath (105 ft.); 30½ M. Enghien (190 ft.); 40½ M. Hal (117 ft.); 49 M. Anderlecht (72 ft.); 50½ M. Brussels.

11th Day: 9½ M. Auderghem (213 ft.); 15 M. Wavre (148 ft.); 26 M. Gembloux (505 ft.); 37½ M. Namur (270 ft.).

12th Day (comp. p. 224): 3 M. Wépion (280 ft.); 17½ M. Dinant (310 ft.); 23 M. Celles (615 ft.); 30 M. Carrefour de Vignée (557 ft.; with détour to Rochefort and Han); 47½ M. Libin (1325 ft.); 61 M. *Neufchâteau* (1400 ft.).

13th Day: 13½ M. Habay-la-Neuve (1325 ft.); 22½ M. Arlon (1365 ft.); 28 M. Steinfort (1005 ft.); 33 M. Mamer (995 ft.); 39 M. *Luxembourg* (1066 ft.).

The following Circular Tour through the Ardennes will be found enjoyable, but it is advisable to use the railway, between Brussels and Namur, Stavelot and Spa, and Liège and Brussels.

1st Day: From Brussels viâ (37½ M.) Namur to (55 M.) *Dinant*, see above.

2nd Day: 12½ M. Carrefour de Vignée (557 ft.); 20 M. Rochefort (625 ft.); 24 M. *Han-sur-Lesse* (510 ft.).

3rd Day: 5 M. Wellin (830 ft.); 17 M. Gedinne (1040 ft.); 20 M. Houdremont (1290 ft.); 30 M. Vresse (610 ft.); 33 M. *Alle* (625 ft.).

4th Day: 2½ M. Rochehaut (1130 ft.); 12½ M. Bouillon (725 ft.); 25½ M. Chassepierre (1050 ft.); 28 M. *Florenville* (1120 ft.).

5th Day: 14½ M. Neufchâteau (1400 ft.); 31 M. Bastogne (1690 ft.); 42 M. *Houffalize* (1080 ft.).

6th Day: 15 M. Laroche (730 ft.); 30½ M. Hotton (585 ft.); 38 M. Barvaux (465 ft.); 42½ M. *Durbuy* (490 ft.).

7th Day: 2½ M. Tohogne (805 ft.); 7 M. Hamoir (395 ft.); 12 M. Comblain-au-Pont (360 ft.); 18½ M. Remouchamps (423 ft.); 35 M. Cascade de Coo (785 ft.); 36 M. Trois-Ponts (825 ft.); 40 M. *Stavelot* (950 ft.).

8th Day: 5½ M. Francorchamps (1535 ft.); 10½ M. Spa (820-1080 ft.); 18½ M. Pepinster (445 ft.); 34 M. *Liège* (230 ft.).

9th Day: From Liège viâ (44 M.) Louvain to (60 M.) *Brussels*, see p. xxi.

X. Post and Telegraph Offices.

Postal Rates. *Ordinary Letters* within Belgium, to Luxembourg or to a foreign address within 30 Kil. (18 M.) of the frontier, 10 c. per 20 grammes; to Holland 20 c.; other foreign countries 25 c. — *Post Card (carte postale*, Flem. *postkaart)* 5 c., for abroad 10 c. — *Letter Card (carte-lettre)* 10 c., for abroad 25 c. — *Printed Matter* 2 c. per 50 grammes, for abroad 5 c. — *Commercial Papers (papiers d'affaires)*, 5 c. per 100 gr. (minimum 10 c.), for abroad 5 c. per 50 gr. (min. 25 c.). — *Samples (échantillons)* 5 c. per 100 gr., for abroad 5 c. per 50 gr. (min. 10 c.). — *Registration Fee (recommandation)* and *Special Delivery Fee (par exprès)* 25 c. — On Sun. letters are delivered only when the slip attached to the stamp, containing the words 'ne pas livrer le dimanche', has been removed or cancelled.

Post Office Orders (mandats-poste) are issued for most countries in the Postal Union, at a charge of 20 c. per 25 fr.

Telegrams. Within Belgium, 15 words 50 c., every 5 words additional up to 50 words, 10 c., every 10 words thereafter 10 c. To Great Britain, 17 c. per word, plus 50 c. For rates to the United States, apply at the telegraph-offices.

XI. History and Statistics.

The country called Belgium at the present day, which was originally peopled with a race of Celtic origin, and was subsequently overrun by Teutonic invaders, was conquered by *Caesar* in 57-52 B.C., and remained under Roman supremacy until the middle of the 5th century. The Salic *Franks* who, during the 3rd cent., had already established themselves in the plain between the Meuse and the Lower Rhine and in the hilly districts of Belgium, now founded a short-lived kingdom here, the capital of which was *Tournai*. During the Roman period Christian missionaries from Cologne had introduced their religion into the districts near Maastricht and Tongeren, but Christianity did not spread over all Belgium until the 7th century.

At the divisions of the Merovingian possessions in the 6th cent., the country to the W. of the Scheldt fell to Neustria, that on the E. to Austrasia. By the treaty of Verdun (843) the western provinces, Flanders and Artois, became part of France, while the eastern, Brabant, Hainault, Namur, and Luxembourg, fell to the share of Germany and down to the 11th cent. formed the duchy of Lower Alsace. With the further development of the feudal system various hereditary principalities were established here as elsewhere. Thus arose the countships of *Flanders*, *Artois*, *Hainault*, *Namur*, the duchies of *Brabant* and *Limburg*, the episcopal principality of *Liège*, the margraviate of *Antwerp*, and the barony of *Malines*. Flanders, which attained to great prosperity by means of its manufactures and commercial enterprise (Ghent, Bruges, Ypres), carried on a long-continued struggle against France, the result of which was the establishment of a merely temporary independence. On the extinction of the male line of the Counts of Flanders in 1384, Flanders became annexed to *Burgundy* by the marriage of Philip the Bold with a daughter of the Flemish princely race, and by the beginning of the 15th cent. most of the other states were also united, by means of later marriages and other contracts, inheritance, etc., under the supremacy of the Dukes of Burgundy. This change of dynasty was most favourable to the growth of art in the Netherlands. The splendour-loving Philip the Bold (d. 1404) employed artists of every kind, particularly goldsmiths, while the name of his grandson *Philip the Good* (1419-1467), to whom Jan van Eyck was court-painter, is inseparably connected with the first bloom of Flemish painting.

In 1477 the Netherlands came into the possession of the *House of Hapsburg* by the marriage of *Mary of Burgundy* (p. 30), the daughter of *Charles the Bold*, the last Duke of Burgundy, with *Maximilian*, afterwards Emperor of Germany. The children of this marriage were *Philip the Handsome* (d. 1506), Duke of Burgundy and King of Castile (in right of his wife, Johanna the Mad), and *Margaret of Austria*, regent of the Netherlands from 1507 to her death in 1530. Philip's son, *Charles V.*, who was born at Ghent in 1500, and subsequently became King of Spain (1516) and Emperor of Germany (1519), compelled Francis I. of France, by the Treaty of Madrid in 1526 and the 'Paix des Dames' at Cambrai in 1529, to renounce finally his claims upon Flanders, which, along with the rest of the Burgundian inheritance, had passed to the German empire in 1512. On the abdication of Charles V. in 1555, the Netherlands came under the sway of his son *Philip II.*, and were thenceforward subject to *Spanish Supremacy*. Philip appointed his half-sister, *Margaret of Parma*, regent of the Netherlands (1559-67), and selected Archbishop *Granvella* (p. 159), as her counsellor and assistant. Religious agitations, the excessive increase of the number of the bishops (1559), the burdensome presence and the outrages of the

Spanish troops, and other grievances led to numerous tumults, to suppress which the king dispatched the *Duke of Alva* or *Alba* to the Netherlands with an army of 20,000 men. The extreme cruelty with which Alva fulfilled his task resulted in the famous revolt of the United Netherlands in 1568. Success was achieved by the N. provinces only, which now constitute the Kingdom of Holland, whilst the S. districts, the present Kingdom of Belgium, after protracted and fierce struggles, still continued to groan under the oppressive yoke of the Spaniards. At length, under the régime of *Alexander Farnese*, Duke of Parma (1578-92), the third governor after Alva, Belgium also succeeded in recovering some, at least, of the civic liberties in behalf of which the war had originally broken out.

In 1598 the 'Spanish Netherlands' were ceded by Philip II. as a fief to his daughter *Clara Isabella Eugenia* on the occasion of her marriage with *Albert*, Archduke of Austria, the Spanish governor. Under their régime the wounds which the country had suffered during the war began to heal. The princely pair exerted themselves in every way to promote the welfare of the provinces under their care; industry and commerce once more flourished, and the administration of justice was reorganized. Their religious zeal was displayed in the foundation of new monasteries, colleges, and other Roman Catholic institutions, but at the same time materially contributed to the development of art. Numerous churches, in the gorgeous but somewhat degraded taste of the period, were built and decorated with brilliant altar-pieces. The Archduke and his wife, moreover, rendered the country an important benefit by securing the services of Rubens, who in 1609 had made up his mind to settle in Italy. They appointed him their court-painter, permitting him at the same time to reside at Antwerp, the centre of Flemish art. After Albert's death without issue (1621) the Netherlands reverted to Spain, which during the wars of the latter half of the 17th cent. was obliged to cede many of its provinces (Artois, Thionville, etc.) to France. In 1714 these provinces were awarded by the Peace of Rastadt to the House of Austria.

The '*Austrian Netherlands*' were wisely and beneficently governed by imperial stadtholders, such as *Prince Charles of Lorraine* (1744-80), brother-in-law of Maria Theresa, and the *Archduchess Maria Christina* and her husband, Albert of Saxe-Teschen (1781-92), and for a brief period the glorious days of the Burgundian régime appeared to have returned. But the opposition aroused by the reforms of the *Emp. Joseph II.* expressed itself in 1787 by a refusal to pay taxes and in 1789 by a declaration of independence on the part of the Estates of Brabant. Though the Austrian domination was soon restored, it was of short duration. The French Revolutionary forces defeated the Austrians at Jemappes (p. 216) in 1792 and, though repulsed at Neerwinden (p. 237), again at Fleurus (p. 245) in 1794, and Belgium was incorporated with France until 1814.

The Treaty of London, of 28th June, 1814, and the provisions of the Congress of Vienna, of 7th June, 1815, united Belgium and Holland under the name of the *Kingdom of the Netherlands*, and elevated *William of Orange*, son of the former stadtholder of the Seven Provinces, to the newly-constituted throne (p. xlii). Brussels alternated with The Hague as the royal residence and seat of government. But historical development had differed too widely in the north and in the south provinces for permanent union; the contrast was too great between the commercial and Protestant Dutch and the industrial French-speaking Walloons, who were supported by the strict Roman Catholic Flemings. A revolution broke out in Brussels in August, 1830, and after a vain attempt by Prince Frederick of the Netherlands to enter the city with his troops, spread all over Belgium.

On 10th Nov. the Provisional Government summoned a national congress, by which the Duc de Nemours, son of Louis Philippe, was invited to become the sovereign of Belgium. The French monarch having declined the dignity on behalf of his son, *Leopold of Saxe-Cobourg* (b. 1790) was next selected by the congress, and that prince accordingly ascended the throne on 21st July, 1831. The treaty of the intervening powers, signed at London on 15th Nov., 1831, by the representatives of the five great powers and of Belgium, constituted the *Kingdom of Belgium* one of the independent European states, and determined the boundaries and the relations between the two disunited kingdoms. Holland, however, declined to recognize this arrangement and maintained a Dutch garrison in the citadel of Antwerp, until it was forced to capitulate after a siege of twenty-four days to a French army in Dec. 1832. In 1839 the last difficulties between Holland and Belgium were smoothed away.

Leopold I., the uncle and trusted counseller of Queen Victoria of Great Britain, developed the resources of his kingdom and left it a well-organized and firm state. He was succeeded in 1865 by *Leopold II.* (b. 1835), who married Marie Henriette (d. 1902), daughter of the Archduke Joseph. The industrial and agricultural development of Belgium owes much to the far-seeing policy and astute energy of this monarch. In 1885 the *Congo Free State* (900,000 sq.M.) was established as an independent state under the sovereignty of King Leopold; and in 1908 it became a Belgian possession. Leopold II. died on Dec. 17th, 1909, and was succeeded by his nephew *Albert* (b. 1873), whose consort is Princess Elizabeth of Bavaria.

The Kingdom of Belgium has an area of 11,373 sq. M. and a population of over 7,300,000, almost exclusively Roman Catholics. The country is divided into nine provinces, *viz. Antwerp*, *Brabant*, *W. Flanders*, *E. Flanders*, *Hainault*, *Liège*, *Limburg*, *Luxembourg*, and *Namur*.

Army. The Belgian army is destined on principle only for the defence of the country and of the neutrality assured to it by the Treaty of London (see above). Personal service was introduced by law in 1909, at least one son in each family having to serve for 15 months with the flag if in the infantry, 2 years if in the cavalry. The army consists in time of peace

of 42,800 men. It is composed of 19 regiments of Infantry (Line, Rifles, Carabineers, Grenadiers), 8 regiments of Cavalry (Guides, Chasseurs-à-Cheval, Lancers), 4 regiments of Field Artillery, 15 battalions of Fortress Artillery, Engineers, Military Train, etc. The Grenadiers and Guides form the royal guard. — The *Garde Civique*, or militia, consists of 40,400 men.

The national colours are red, yellow, and black, placed in three perpendicular stripes, which were the colours of the ancient Duchy of Brabant. The armorial bearings of Belgium consist of the Lion of Brabant, with the motto *'L'union fait la force'* (*'Eendracht maakt macht'*). The flag of the Congo State is blue, with a five-pointed gold star.

Characteristics. Those indicated by the following monkish lines are said to exist to some extent even at the present day: —

'Nobilibus Bruxella viris, Antwerpia nummis,
Gandavum laqueis, formosis Bruga puellis,
Lovanium doctis, gaudet Mechlinia stultis'.

(Brussels rejoices in noble men, Antwerp in money, Ghent in halters, Bruges in pretty girls, Louvain in learned men, and Malines in fools.) Halters are mentioned in connection with Ghent in allusion to the frequent humiliations to which its turbulent citizens were subjected by their sovereigns. The reputation of the citizens of Malines originated in the story that they once mistook the moon shining through their cathedral-tower for a conflagration, and endeavoured to extinguish it by means of the fire-engines.

The *Belfries* (Flem. *Belfort*, Fr. *Beffroi*), originally detached bell-towers, though at a later period usually attached to the hôtel de ville or to the cloth-hall, were regarded in the middle ages as a kind of symbol of municipal freedom. Etymologists differ as to the origin of the word belfry, but it seems to be connected with the German *Bercfrit* or *Bergfried* (watch-tower; low Lat. *berfredus*), so that the resemblance between the first syllable and the English word 'bell' is purely fortuitous.

The *Kermesses* (Flem. *Kermissen*), or village-fairs, which usually take place in July or August, afford admirable opportunities of studying the national Flemish characteristics. A prominent part on these occasions is played by the Archery Clubs, which are very numerous in Belgium and display astonishing skill.

Béguinages, see p. 77; *Wind Mills*, *Dykes*, *Canals*, and *Polders*, see pp. xxxvii, xxxviii.

HOLLAND

I. Plan of Tour.

The following tour of a week is recommended to the traveller whose time is limited: —

	Day
From London to *Rotterdam* by steamboat; or from Antwerp to Rotterdam by railway	1
Rotterdam, and thence by railway to *The Hague*	1
To *Scheveningen;* also visit to *'T Huis ten Bosch*	1
To *Leyden*, and the same evening to *Haarlem*	1
Haarlem, and in the evening to *Amsterdam*	1
Amsterdam and Environs	1
To *Utrecht* and thence by railway to *Arnhem*	1

A hasty glance at the principal places in Holland may thus be obtained in a week or ten days, but the traveller whose time permits should devote a longer period to this interesting country. The following will be found a pleasant and instructive tour of a fortnight: —

	Days
From London, or from Antwerp, to *Rotterdam*	1
Rotterdam and *Delft*	1
The Hague and *Scheveningen*	2
Leyden and *Haarlem*	1½
Alkmaar; Helder, and back to Haarlem	3
Amsterdam and Environs	3
Utrecht	1
Arnhem	1

II. Money and Travelling Expenses.

Money. The Dutch currency consists of florins (gulden or guilder) and cents. The *gulden* (1*s.* 8½*d.*) contains 100 *cents*, or 20 *stuivers*, or 10 *dubbeltjes*. The only gold coins now issued are pieces of 10 fl., known as *Gouden Tientjes*. The silver coins are pieces of 2½ *(rijksdaalder)* and 1 florin, and of 50 *(halve gulden)*, 25 *(kwartje)*, and 10 *(dubbeltje)* cents. In nickel there is a piece of 5 cents *(stuiver)*. A stuiver, or 5 cents, is worth 1*d.* English. In copper there are pieces of 2½, 1, and ½ cent. Dutch paper-money (notes for 10, 25, 40, 60, 100, 200, 300 and 1000 fl.) stands at par. English, French, or German money is taken at the hotels and railway-stations. The average exchange for a napoleon is 9 fl. 40 cents, for a sovereign 11¾-12 fl., for a 20-mark piece 11 fl. 80 cents. Foreign money is most advantageously exchanged at Amsterdam and Rotterdam.

Expenses. Living in Holland is not cheap, though the common saying that a florin in Holland goes only as far as a mark in Ger-

many is an exaggeration. The Dutch seaside-resorts, especially Scheveningen, have the reputation of being expensive.

Fees at museums, churches, etc., should not exceed 2 fl. per day. Hotel expenses amount to 7-8 fl. daily, and travelling and other expenses to 4-5 fl., so that the total cost of a tour in Holland will be 13-15 fl. a day. The 'voyageur en garçon' may reduce this by one half by breakfasting at the cafés, dining at simple restaurants, and avoiding expensive hotels. — Students will find simple accommodation and excellent board at 2 or 3 fl. in the villages.

Information is supplied by the *Bureau Officiel de Renseignements pour les Etrangers*, Lange Voorhout 45, The Hague.

III. Passports, Custom House.

Passports may be dispensed with in Holland, as in Belgium, but the traveller had better be provided with one if he contemplates a prolonged tour. Comp. p. xiv.

Custom House. At the frontier-stations the smaller articles of luggage are examined in the railway-carriages. To ensure the safe arrival of registered or booked luggage, it is advisable to state the exact route for which the railway-ticket is available. If the owner is not present at the appointed custom-house, luggage is seldom or never forwarded. The duty on cigars is low.

IV. Hotels, Cafés, Milk Shops.

The Hotels of the first class resemble those of Belgium (see p. xiv) in falling short of the palatial standard, though an exception to this rule is afforded by some houses of international reputation at The Hague, Scheveningen, and Amsterdam. In some respects they resemble the hotels in England more than those in other parts of the continent. The usual charge for a bedroom, including light and attendance, is $2^1/_2$-5 fl., plain breakfast *(ontbyt)* 60-80 cents, déjeuner or luncheon $1^1/_4$-2 fl., table d'hôte dinner 2-$3^1/_2$ fl. (wine extra in each case). Luncheon is generally taken between 11.30 and 1, dinner between 5 and 7.30 o'clock. In the old Dutch hotels in the districts comparatively unaffected by the stream of tourists it is customary to combine the charges for room and breakfast, the latter including meat, honey-cakes (see p. 428), and cheese. Luncheon or déjeuner is, in this case, better obtained at a café. Meals at the less pretentious hotels are often nearly as dear as those of the first-class houses, but the charge for bedrooms is generally considerably less. In spite of the Dutch reputation for cleanliness the traveller will often find the sanitary conditions of these hotels far from pleasant. The beds also are often inferior to those of Belgium. English, French, and German are spoken at all the more frequented hotels and restaurants.

The following is a reasonably liberal scale of gratuities: head-waiter 25-50 c. per day for each person; chamber-maid (*kamermeisje*), 3-5 days 50 c., a week 1 fl.; boots (*huisknecht*), 20 c. per day. A tip may be given also to the portier if he have rendered any special services.

The names for the chief articles for the 'wash' (*wasch*) are *overhemd*, shirt; *nachthemd*, night-shirt; *boord*, collar; *manchetten*, cuffs; *kousen*, socks; *onderhemd*, under-vest; *onderbroek*, drawers; *onderrok*, petticoat; *zakdoek*, handkerchief.

Cafés, as in Belgium, are generally frequented in the afternoon and evening. At midday various *plats du jour* (p. xv) are ready at a price of 50-80 c., while in the evening dinner is often provided for 1-2 fl. The front part of the café, separated by a curtain from the rear half, is generally left unlighted in the evening, so that the guests may the better enjoy the view of life in the street.

The German word '*Kellner*' is used everywhere for 'waiter'; though the Dutch usually summon him with the expression '*Aannemen*' (i.e. 'take'; short for 'take the order'). He expects a fee of 5-10 c. (15-25 c. from diners).

Some of the chief French and German newspapers (*couranten*) may generally be seen at the principal cafés, English ones more rarely. The most widely circulated Liberal papers in Holland are the *Nieuwe Rotterdamsche Courant* (which also enjoys a reputation for its articles on art and science), the *Algemeen Handelsblad* and *Het Nieuws van den Dag* of Amsterdam, and the *Vaderland* and *Nieuwe Courant* at The Hague. The leading Conservative journal is the *Standaard* of Amsterdam, and the most popular Clerical sheets are the *Tyd* and *Centrum*, both also published at Amsterdam.

Beer Houses, with German beer and cold viands, are found in almost every town. The beer sold at cafés is generally a native imitation of German brews.

The Milk Shops (*Melk-Salons*; *Melk-Inrichting*, simpler), which are found in the larger towns, are recommended; besides milk they supply tea, coffee, chocolate ('een kop koffy', etc.), lemonade, eggs (zachte eieren, boiled eggs), sandwiches ('een broodje met ham', a roll with ham, 'met kas', with cheese), etc. — The Lunch Rooms also may be mentioned.

V. Language.

A slight acquaintance with the Dutch language will contribute greatly to the instruction and enjoyment afforded by a tour in Holland. German, however, is very generally understood, and English and French are spoken at all the best hotels and other principal resorts of travellers. Those who have a knowledge of German, Danish, or Swedish will recognize the identity of the roots of the great majority of the words in these languages with those of the Dutch. The language, which may be described as a Lower Frankish dialect, and which existed in a written form as early as the 12th century, developed its individuality more strongly during the wars of independence of the 17th century, expelling the Frisian tongue (p. 418) on a great part of the coast and supplanting the various local dialects. It is expressive and highly cultivated, and free from the somewhat vague and ungrammatical character which stamps Flemish as a mere patois. Like other languages of purely

Teutonic origin, it has admitted a considerable number of Romanic words to the rights of citizenship: thus, *kantoor* (comptoir), *kwartier* (quartier), *katoen* (coton), *kastrol* (casserole), *rekwest* (requête), *gids* (guide), etc. Words of foreign origin, however, have been imported from motives of convenience or fashion, rather than absolute necessity. The language is remarkably rich and full of vital energy, and words of purely native growth are to be found in almost every branch of science and art. The following lines from a popular ballad will serve as a specimen: —

Wij leven vrij, wij leven blij
Op Neêrlands dierbren grond,
Ontworsteld aan de slavernij,
Zijn wij door eendracht groot en vrij;
Hier duldt de grond geen dwinglandij
Waar vrijheid eeuwen stond.
(Brandt.)

(Literal translation: 'We live free, we live blithe, on Netherlands' dear ground; delivered from slavery, we are through concord great and free; here the land suffers no tyranny, where freedom has subsisted for ages'.)

The *pronunciation* of Dutch somewhat resembles that of German, but is more guttural, and therefore more difficult for the English student. The vowels *a*, *e*, *i*, *o*, *u* are pronounced as in French, and are lengthened, but not altered in sound, by being doubled (thus *oo* = *ô*); *ei* and *ij*, or *y*, are like the vowel sound in the French *pays*; *au* and *ou* like ow in now, but broader (aw-oo); *eu* like the French eu; *oe* like the English oo or the German u; *ui* has a sound fluctuating between oi and ow (as in now). All the consonants are pronounced as in English, except *g* and *ch*, which have a guttural sound like the ch in the Scottish word *loch*; *w*, which is pronounced like v; *j* like the English y or ee; and v like f.

The *definite article* is *de* for the masculine and feminine, and *het* for the neuter; genitive *des*, *der*, *des*, or *van den*, *van de*, *van het*; dative *den*, *der*, *het*, or *aan den*, *aan de*, *aan het*; plural for all genders *de*, *der*, *den*, *de*. In popular language the genitive and dative forms with 'van' and 'aan' are universally used.

The *declension* resembles the German. The plural of substantives is formed by the addition of *s* or of *en* (dative plural always *en*).

The *pronouns* are *ik*, I; *mij*, me, to me; *wij*, we; *ons*, us, to us; *gij*, thou, you; *u*, thee, to thee, you, to you; *hij*, he; *hem*, him, to him; *het*, it; *zij*, she; *haar*, her, to her; *zij*, they; *hun*, to them; *hen*, them. *Mijn*, *mijne*, my; *uw*, *uwe*, thy, your; *zijn*, *zijne*, his; *haar*, *hare*, her; *onze*, *ons*, our; *hun*, *hunne*, their. *Wie*, who (interrog.); *wat*, what; *hoe*, how; *wanneer*, when. *Die*, who (relative); *dat*, which.

Cardinal numbers: een, twee, drie, vier, vijf, zes, zeven, acht, negen, tien, elf, twaalf, dertien, veertien, vijftien, zestien, zeventien, achttien, negentien, twintig, een en twintig, etc., dertig, veertig, vijftig, zestig, zeventig, tachtig, negentig, honderd, duizend. *Ordinal numbers:* de eerste, de tweede, de derde, de vierde, de achtste (8th), etc., de twintigste, de tachtigste (80th), etc. *Partitive numbers:* een half, een derde, een vierde, etc.

Auxiliary verbs. Hebben, to have; *zijn* or *wezen*, to be; *zullen*, the infinitive of shall or will (future sense); *worden*, to be (in the formation of the passive voice).

ik heb	*ik ben*	*ik zal*	*ik word*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
hij, zij heeft	*hij, zij is*	*hij, zij zal*	*hij, zij wordt*
wij hebben	*wij zijn*	*wij zullen*	*wij worden*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
zij hebben	*zij zijn*	*zij zullen.*	*zij worden*
gehad, had.	*geweest*, been.		*geworden*, been.

The *conjugation* of verbs and the *construction* of sentences closely resemble the German.

The form of address among the upper classes is always *U* (properly *Uwe Edele*, Your lordship, Ital. Vossignoria), with the third person singular, and often with the addition of *Mijnheer*. A married lady is addressed as *Mevrouw* (pronounced Mĕfrow), a young lady as *Mejuffrouw*. *Juffrouw* is uniformly used in addressing barmaids, female attendants in shops, etc. *Freule* is used for an unmarried lady of noble birth. — Among the common people *gij* or *jij*, abbreviated into *je*, is used with the second person plural. *Je* is also made use of in familiar speech by persons of the upper ranks, but the stranger is recommended to abide by the more formal mode of address.

Mag ik U vragen, hoe ga ik naar . .?	May I ask you how I am to go to . . .
Wat is de kortste weg naar . .?	Which is the shortest way to . . .
Ga recht uit, en dan de eerste straat links, rechts.	Go straight on, and then by the first street to the right, to the left.
Ik dank U, mijnheer.	Thank you, sir.
Ik zal met den spoorweg (or simply *met het spoor*), *met de stoomboot reizen.*	I shall travel by railway, by steamer.
Kruier, breng de bagage naar de spoor.	Porter, take the luggage to the station.
Ik geloof dat het te laat is.	I believe it is too late.
Met welke klasse reist U, mijnheer?	In which class will you travel?
Ik zal een kaartje (or *billet*) *voor de tweede klas nemen.*	I shall take a ticket for the second class.
Enkele reis. Retourbillet.	Single journey. Return-ticket.
Hoe laat is het?	What o'clock is it?
Het is kwart voor tweeën, over drieën, half tien.	It is a quarter to two, a quarter past three, half-past nine.
De trein vertrekt om vijf uur en komt om tien aan.	The train starts at 5 o'clock and arrives at ten.
Instappen, uitstappen; stab in, haast U.	To get into (the train), to get out (alight); get in, be quick.

Hoe lang houden wij hier stil?	How long do we stop here?
Waar zijn wij nu, mijnheer?	Where are we now, sir?
Dit is het laatste station.	This is the last station.
Koetsier, breng ons naar . .	Coachman, drive us to . . .
Wacht, ik moet nog mijn bagage halen. Ik heb iets vergeten.	Wait, I must fetch my luggage. I have forgotten something.
Bij het hotel . . . ophouden.	To stop at the . . . hotel.
Hoeveel is de vracht?	What is the fare?
Een fooi.	A fee.
Kan ik een kamer krijgen? met één bed, twee bedden.	Can I have a room? with one bed, with two beds.
Zeker, mijnheer.	Certainly, sir.
Kellner, wat heb je te eten? het ontbijt, het middageten, het avondeten; drinken.	Waiter, what have you to eat? breakfast, dinner, supper; to drink.
Breng mij gebraden rundvleesch, kalfsborst, ham, visch, aardappelen, groente (fem.), *brood, boter, eieren, vruchten, kaas, wijn, bier, koffie, thee, jenēver. Mes, vork, lepel, glas, bord, flesch.*	Bring me roast beef, breast of veal, ham, fish, potatoes, vegetables, bread, butter, fruit, eggs, cheese, wine, beer, coffee, tea, gin. Knife, fork, spoon, glass, plate, bottle.
Ik zal morgen om zeven uur vertrekken; wek mij om zes.	I shall start to-morrow at 7 o'clock; wake me at 6.
Wat is onze rekening?	How much does our bill come to?
Wat zijn wij schuldig?	What do we owe you?
In welke straat is het museum?	In which street is the museum?
Hoe ver is het van hier?	How far is it from here?
Wanneer is het geopend?	When is it open?
Dagelijks kosteloos, van tien tot drie uur, behalve —	Daily, gratis, from ten to three, except —
'S woensdags en 's zaterdags tegen entreegeld.	Wednesdays and Saturdays on payment.
Zondag, maandag, dinsdag, donderdag, vrijdag.	Sunday, Monday, Tuesday, Thursday, Friday.
Vandaag, morgen, gisteren.	To-day, to-morrow, yesterday.
Ik wenschte eenige photographiën te koopen, gezichten van	I want to buy some photographs, views of. . . . .
Laat mij zien wat je hebt.	Let me see what you have.
Dat is niet mooi.	That is not pretty.
Wat kost het (dat)?	What does that cost?
Ik heb geen klein geld bij mij; kunt gij wisselen?	I have no change with me; can you change me (some money)?
Ja, mijnheer; neen mijnheer.	Yes, sir; no, sir.
Als 't U belieft.	If you please.

VI. Churches, Picture Galleries, and Collections.

Churches are shown by the sacristans, who demand the sum of 20-25 c. from each visitor, frequently according to tariff. Except in Limburg and North Brabant, almost all the old churches are Protestant and closed except during divine service.

Picture Galleries and Collections are generally open from 10 a.m. till 3, 4, or 5 p.m. They are closed on New Year's Day and on some popular holidays. Sticks and umbrellas must be given up at the door, but, as a rule, no charge is made for taking care of them. The usual gratuity at private collections is 1 fl.

The traveller should be on his guard against spurious antiquities, which are freely manufactured in Holland. Purchasers of old furniture and silverware are specially warned against deception and should always demand a written guarantee of genuineness.

VII. Railways. Light Railways. Steamers.

Some of the Dutch Railways were built by the state though now leased to private companies, others are wholly private undertakings. Most of the state-constructed lines are worked by the *Maatschappy tot Exploitatie van Staats-Spoorwegen* (head-office in Utrecht). Of the private companies the largest is the *Hollandsche Yzeren Spoorweg Maatschappy* (head-office in Amsterdam), next to which rank the *Nederlandsche Centraalspoorweg Maatschappy* (head-office in Utrecht) and the *Noord-Brabant-Duitsche Spoorweg Maatschappy* (head-office in Gennep). On the three first-named railways the fares per kilomètre have hitherto been 5 c. 1st cl., $3^3/_4$ c. 2nd cl., and $2^1/_2$ c. 3rd cl., but after Jan. 1st, 1911, are to be reduced to 3.25 c., 2.45 c., and 1.625 c.; while for local traffic on branch-lines and for certain main-line trains indicated in the time-tables. the return-fares are to be farther reduced to 5 c., $3^3/_4$ c., and $2^1/_2$ c. per kilomètre. Three of the above-mentioned companies issue in common 'distance-tickets' or mileage-tickets, and after Jan. 1st, 1911, the arrangement will include also the fourth, the Hollandsche Spoorweg Maatschappy. These mileage-tickets will be issued for 400, 500, or 1000 kilomètres at a uniform charge per kil. of 3 c., 2.25 c., or 1.625 c. (according to class); but the 400 kil. tickets will consist of two coupons only, each valid for a single journey. Some of the main lines are traversed by the so-called 'D' trains, for a seat in which an extra charge of 60 c. is made for the 1st. or 2nd cl., 30 c. for the 3rd. cl. (for a distance of over 90 M., 1 fl. 20 c., or 60 c.). Foreign circular tour tickets are good only for the lines expressly named on them.

No luggage is allowed free, except on international routes (comp. p. xx). The railway-porter *(besteller)* receives 20-30 c. for carrying luggage between the cab and the train. Small articles may be deposited in the left luggage office (10 c. daily for each piece).

The Dutch railways follow Amsterdam time, which is 20 min.

ahead of Greenwich or West Europe time, and 40 min. behind Central Europe time.

The best railway and light railway time-tables are contained in the *Nederlandsch Spoorboekje* (15 c.). Other means of travelling (steamboats, diligences, omnibuses, tramways, etc.) are contained only in *Van Santen's Officiëlle Reisgids voor Nederland* (with small map, 15 c., with large map, 25 c.). *Vrachtprys* means fare; *v.* (vertrek) means departure, and *a.* (aankomst) arrival. To change carriages is *overstappen.*

Light Railways. Holland is covered by a dense network of light railways, mostly worked by steam *(Stoom Tramwegen)*, though some have electric power *(Electrische Tramwegen)* and others are worked by horses *(Paarden Tram)*. Only the chief lines are mentioned in the present Handbook.

Steamers *(Stoombooten)* may be used instead of railways in travelling between almost any two towns of Holland. An excellent idea of the character of the country and of the peculiar charms of Dutch scenery (comp. p. xxxvi) is afforded by the steamers on the smaller canals (*e. g.* between Rotterdam and Delft, Leyden and Katwyk, Leyden and Amsterdam, Alkmaar and Utrecht), while the steamer-navigation on the Rhine (Rotterdam to Cologne) and through Zeeland (Antwerp to Rotterdam, p. 206) will also be found enjoyable.

VIII. Cycling and Motoring.

Holland is a favourite district for cyclists on account of its excellent and level roads. Its highroads *(grintwegen)* are all kept in admirable condition, and its secondary roads *(straatwegen)*, paved with a kind of brick called '*klinkers*', are practicable even after the heaviest showers. The roads *(keiwegen)* in North Brabant, which are paved with cobble-stones, are, however, less pleasant. Most of the chief roads are provided with a path open to cyclists. All the more important cross-roads are supplied with guide-posts, and dangerous points *(gevaarlyke helling)* are indicated by warning boards. Cyclists keep to the left in passing and to the right in meeting other vehicles. Every cycle must be provided with a bell or other warning signal, and with a bright lantern at night.

Motor-cars or motor-cycles belonging to tourists are liable to a duty of 5 per cent *ad valorem* on entering Holland, but the amount is refunded on the production of the official receipt on leaving the country. Members of recognized clubs, however, obtain duty-free admission for their machines on conditions to be learned of the club-secretaries. — Bicycles brought by travellers for their own use in Holland are admitted free of duty. All the railways carry cycles, either crated or uncrated. The Hollandsche Yzeren Spoorweg Maatschappy (p. xxxiii) charges a uniform price of 20 c. for each cycle, and on production of the receipt for this (*'reçu'*) issue one-way tickets for cyclists at half the rate of return-tickets. The other railway companies charge 12 c. for the first 10 kilomètres for each

bicycle, and 2 c. for each 10 kil. (6 M.) more (tandems or tricycles more in proportion).

The publications of the *Algemeene Nederlandsche Wielryders-Bond* (subscription for foreigners 3½ fl., badge 75 c.; sec., Mr. Sprenger, Wilhelmina-Park 12, Haarlem) are furnished also to members of foreign cycling clubs on advantageous terms, and may be obtained through Mr. D. Fockema, Amsterdamsche Straatweg, Arnhem. These include a general handbook, an atlas of the Netherlands with roads shown in three colours (36 sheets on a scale of 1 : 200,000, price 3½ fl.), a tourist's handbook (Reiswyzer voor Nederland; 3 parts, at 75 c. each), and a map showing distances. The general handbook contains a list of hotels (special tariff for members of the League), repairing-shops *(bondsrywiel hersteller)*, stations with 'first-aid' chests *(hulpkist)* for cases of accident, and dark chambers *(donkele kamer)* for developing photographs.

The following plan for a Cycling Tour through Holland (514 M.) includes some of the most beautiful parts of the country, such as Nymwegen, Arnhem, and the environs of Haarlem, and also embraces the chief centres of artistic interest (Maastricht, Amsterdam, Leeuwarden, Haarlem, Leyden, The Hague, Delft, Rotterdam, Utrecht, Gouda, etc.).

Aix-la-Chapelle-*Maastricht* (23 M.). — Meerssen-Sittard-*Roermond* (29½ M.). — Venlo-Nymwegen-*Arnhem* (63 M.). — Steeg-Dieren-Eerbeek-Loenen-Beekbergen-Apeldoorn-*Loo* (25½ M.). — Vaassen-Heerde-Hattem-*Zwolle* (24½ M.). — Nieuw-Leusden-Dedemsvaart-Coevorden-Dalen-Emmen-Borger (tumuli, p. 426)-Gieten-Rolde (tumuli)-*Assen* (70 M.). — Vries-Eelde-Paterswolde-Groningen-Zuidhorn-Grypskerk-Buitenpost-Twyzel-Hardegaryp-*Leeuwarden* (59 M.). — Wytgaard-Deersum-Sneek-Woudsend-Harig-Stavoren (with steamboat to *Enkhuizen;* 39 M.). — Westwoud-Hoorn-Scharwoude-Edam-Monnikendam (with excursion to Marken)-Broek-Buiksloot-*Amsterdam* (36 M.). — Halfweg-Haarlem (with détour to Bloemendaal)-Hillegom-Lisse-Sassenheim-*Leyden* (28 M.). — The Deyl (with détour to Wassenaar)-*The Hague* (with détour to Scheveningen; 10 M.). — Delft-Overschie-*Rotterdam* (with détour to Dordrecht; 13 M.). — Moordrecht-Gouda-Oudewater-Montfoort-*Utrecht* (33½ M.). — Zeist-Doorn-Wageningen-Oosterbeek-Arnhem-Nymwegen-*Cleve* (62½ M.).

IX. Post and Telegraph Offices.

Postal Rates. *Ordinary Letters* within Holland 5 c. per 20 grammes (town-post 3 c.); to Belgium 10 c.; abroad 12½ c. per 20 grammes, each addit. 20 grammes 7½ c. — *Post Cards* 2½ c., (town-post 1½ c.); for abroad 5 c. — *Printed Matter*, 50 gr. 1 c.; 500-750 gr. 12½ c., 750-1000 gr. 15 c., 1000-2000 gr. 1½ c., 2000-3000 gr. 20 c.; for abroad 2½ c. per 50 gr. — The word for 'registered' is *aangeteekend*.

Post Office Orders are issued for most countries in the Postal Union, at a charge of 12½ c. per 25 gulden.

Telegrams. Within Holland, 10 words 25 c., each additional 5 words 5 c. extra. — To Great Britain, 5 words 50 c., each additional word 10 c.; to the United States, each word 82, 92, or 97 c., or more, according to the distance.

X. Dutch Characteristics.

Towns. Most of the Dutch towns, as well as the open country, are intersected in every direction by canals *(grachten)*, which are generally enlivened with numerous barges. The different quarters of the towns are connected by means of drawbridges *(ophaal-bruggen)* or swing-bridges *(draaibruggen)*. The roads and streets skirting the canals are usually planted with trees, which render them shady and picturesque.

The Dutch houses are generally narrow, and constructed of brick with the joints pointed white. In the larger towns they are sometimes six stories in height. Most are 'self-contained' houses, the custom of living in 'flats' or tenement-houses being as rare as in Belgium. The beams occasionally seen projecting from the gables serve for hoisting up goods to the lofts, which are used as magazines. The windows of the groundfloor are generally of ample dimensions.

The *Chimes* in the towers of the churches, or other public buildings, proclaim the quarters of every hour by playing a few bars of some popular or operatic air.

The '*gaper*' (gaper), a painted Turk's or Moor's head, is a customary sign for druggists' shops. A large crown, decorated with box-leaves and gilding, suspended beneath the Dutch flag, is an indication that fresh herrings have arrived in the shop thus adorned. '*Tapperij*' (tap-room), or '*hier verkoopt men sterke dranken*' (strong drinks are sold here), with the addition of *vergunning* (licensed), are the common signs for taverns. '*Dit huis is te huur*' (this house is to hire, or let) is also frequently observed.

The Dutch love of cleanliness sometimes amounts almost to a monomania. The scrubbing, washing, and polishing *(schoonmaken)* which most houses undergo once every week, externally as well as internally, are occasionally somewhat subversive of comfort.

Country Houses *(buitenplaatsen*, or *buitens)*. Although nature has not bestowed her charms lavishly on Holland, the careful cultivation of the fields, gardens, and plantations imparts a picturesque and prosperous appearance to the country. In the vicinity of the larger cities, especially between Arnhem, Wageningen, and Utrecht, on the Vecht between Utrecht and Amsterdam, between Hilversum and Baarn, between Leyden and The Hague, and at Haarlem, numerous villas and country-seats are seen near the roads and canals, frequently enclosed by carefully kept gardens, parks, and pleasure-grounds. These paradises of the Dutch gentry and retired merchants usually bear inscriptions characteristic of the sentiments of their proprietors, and breathing a spirit of repose and comfort. Thus: '*Lust en Rust*' (pleasure and repose), '*Wel Tevreden*' (well content), '*Myn Genoegen*' (my satisfaction), '*Myn Lust en Leven*' (my pleasure and life), '*Vriendschap en Gezelschap*' (friend-

ship and sociability), '*Vreugde bij Vrede*' (joy with peace), '*Groot Genoeg*' (large enough), '*Buiten Zorg*' (without care).

Benevolent Institutions. The number of these in Holland, dating from earlier centuries, is remarkably great; in Amsterdam alone there are over a hundred. A *Gasthuis* is a hospital. *Hofjes* are groups of dwellings, arranged round a court or yard, and occupied as almshouses by aged persons. *Oudemannen* and *Oudevrouwen* houses, orphanages maintained by the various religious denominations, and similar institutions are very numerous. — The *Maatschappy tot Nut van't Algemeen*, or 'Society for the Public Welfare', is a very important body, whose chief seat is at Amsterdam but whose sphere of operations extends over the entire kingdom of Holland. It was founded in 1784 by Jan Nieuwenhuyzen, a Baptist preacher, and its object is the promotion of the education and moral culture of the lower classes.

The picturesque National Costumes have been retained in Holland (except in the larger towns) more generally than in almost any other country. The costumes in Zeeland, North Holland, Friesland, and the islands in the Zuiderzee, are specially noteworthy.

Wind Mills *(molens)* are a characteristic of almost every Dutch landscape, and here attain an unprecedented size and strength. They are used in grinding corn, sawing timber, cutting tobacco, manufacturing paper, etc., but one of their most important functions is to pump up the superfluous water from the low ground to the canals which conduct it to the sea. Recently, however, steam-engines *(stoomgemaal)* have been largely introduced for this last purpose.

Dykes. About one half of the area of Holland has been reclaimed from the sea and the rivers by means of immense dykes, the origin of which has been traced to the 10th century. The surface of these is covered with twigs of willows, interwoven with elaborate care, the interstices being filled with clay so as to bind the whole into a solid mass, and this woven work is renewed every 3 or 4 years. The most gigantic of these embankments are those of the *Helder* (p. 412), of *Pettem* (N. Holland), and of *Westkapelle* on the W. coast of the island of Walcheren (p. 298). The annual cost *(de Waterstaat)* of maintaining these works throughout Holland is estimated at fourteen million florins. A corps of engineers is occupied exclusively in superintending them. The force of the old Dutch proverb 'God made the sea, we made the shore', is apparent.

Canals intersect the country in every direction. They serve a threefold purpose: (1) as highroads, for purposes of traffic; (2) as drains, by which superfluous water is removed from the cultivated land; (3) as enclosures for houses, fields, and gardens, being as commonly used for this purpose in Holland as walls and hedges in other countries. The principal canals are about 60 ft. in width and 6 ft. in depth. Not only the surface of the water, but the bed

of the canal is often considerably above the level of the surrounding country. The three most important works of this kind in Holland are the *Merwede Canal* (p. 368), the *North Holland Canal* (p. 405), the *Zuid-Willems-Vaart* (p. 454), in N. Brabant, and the *North Sea Canal* across 'Holland op zyn smalst' (p. 406).

Polder is a term applied to a morass or lake, the bed of which has been reclaimed by draining. The extraordinary fertility of the land thus reclaimed is chiefly accounted for by the fact that superfluous water can be removed by means of water-wheels on the shortest notice, while in dry seasons a thorough system of irrigation is constantly available. The principal polders are the *Beemster* (reclaimed in 1608-12; p. 413), *Purmer* (p. 413), *Schermer*, that of *Haarlem* (p. 314), and the *Polder of the Y* (pp. 314, 407). It is now proposed to construct an embankment between Ewykskuis in N. Holland and the village of Piaam in Friesland and thus to convert the Zuiderzee into a huge lagoon, 1400 sq. M. in area, of which two-thirds could be made into a polder. The estimated cost is 189 million florins, of which 40½ millions are assigned for the embankment, and 130 millions for the construction of the polder.

XI. History and Statistics.

The earliest inhabitants of the district at the embouchures of the Rhine are said to have accompanied the Cimbri and Teutones in their expedition against Italy. Several banished tribes of the Catti, who settled in the deserted island of Betuwe (p. 444), were conquered by the Romans, whose supremacy over this part of the country continued from the failure of the great rebellion of *Claudius Civilis* till the end of the 4th cent., when the Salic Franks, the inhabitants of the banks of the Yssel, took possession of the Betuwe, and established themselves between the Scheldt, Meuse, and Lower Rhine. The district to the N.E. of the Salic Franks was occupied by the Frisians, to the E. of whom were the Saxons.

The supremacy of *Charlemagne* extended over the whole of the Netherlands. Under his successors the system of investing vassal-princes with the land gradually developed itself. The most powerful of these were the *Bishops of Utrecht*, the *Dukes of Guelders*, and the *Counts of Holland*. In 1247 Count William II. of Holland was elected German King through the influence of Pope Innocent IV. In 1404 *Count Engelbert of Nassau-Dillenburg*, a German noble, having married the heiress of the Lords of Polanen (p. 455) in Breda, established the Netherlandish line of his house; and a century later *Count Henry of Nassau* (d. 1538) acquired the rank of prince through his marriage with Claude de Chalon, heiress of the principality of Orange in S. France. In 1428 *Philip the Good* of Burgundy, after a prolonged struggle with the Countess Jacqueline of Bavaria (p. 299), acquired the countship of Holland, which

passed in 1477, along with the other lands of Burgundy, into the hands of *Emp. Maximilian I.* (p. xxiii).

Under the *Emperor Charles V.*, who united under his sway Friesland (1515), the bishopric of Utrecht (1517), Groningen (1536), and the duchy of Guelders (1538; p. 445), the land enjoyed a golden era of prosperity, in consequence of the powerful protection accorded by that monarch to commerce and navigation. Under his bigoted son and successor Philip II. of Spain, after the Duke of Alva's arrival at Brussels (1568), began that memorable, and at first apparently hopeless struggle which lasted for 80 years, and terminated in the recognition of the Northern Netherlands as an independent state by the haughty Spaniards, and in the establishment of the powerful Dutch Republic.

The great founder of Dutch liberty was *William of Nassau*, 'the Silent', Prince of Orange, a German nobleman, who was born at Dillenburg in the Duchy of Nassau in 1533. He was a great favourite of Philip II., who appointed him, when 26 years of age only, 'stadtholder' or governor of the provinces of Holland, Zeeland, Friesland, and Utrecht (1559). In 1561 he found himself at variance with Cardinal Granvella, whose recall he effected in 1564. When the Low Countries came into the possession of the Duke of Alva, the Spanish Governor (p. xxiv), William at first retired to Dillenburg, but in Sept., 1568, he embarked, with the aid of the French Huguenots, on a short and fruitless campaign the object of which was to liberate the Southern provinces. In 1571 he sided with the '*Water Beggars*' (see p. 452), and in 1572 he was invited by Holland and Zeeland to take the command of their troops against the Spaniards. He shortly afterwards captured Middelburg, and succeeded in raising the siege of the distressed town of Leyden. On 29th Jan., 1579, was formed the famous defensive league of the N. Netherlands, known as the *Utrecht Union* (p. 438). William was soon afterwards condemned to banishment by Philip II., but the States General bravely defied the king's authority, and in 1581 formally threw off their allegiance to the Spanish crown. On 10th July, 1584, William fell by the hand of an assassin at Delft (p. 311), very shortly before the day on which the States intended to have conferred upon him the dignity of an hereditary count of Holland. The year following his death his son *Maurice* was elected stadtholder in his stead.

Under his presidency (1585-1625) the power and wealth of the Republic rapidly increased, active hostilities were frequently undertaken against the Spaniards, and the Dutch E. India Company was formed (1602). Meanwhile, however, there arose serious dissensions between the democratic and the government parties, which were greatly aggravated by the pernicious theological controversies of the *Arminians* and the *Gomarists* (p. 457). Contrary to the sound advice of the stadtholder, *John van Oldenbarnevelt*, Grand pensionary or chancellor of Holland, concluded a twelve years'

peace with Spain in 1609. Incensed by the quarrels which now ensued, Maurice caused Oldenbarnevelt, then in his 72nd year, to be arrested and condemned to death by a partial tribunal in 1618 (p. 329), but by this judicial murder he did not succeed in intimidating his refractory subjects. Maurice died in 1625, and was succeeded by his brother *Frederick Henry* (1625-47), under whom the unity of the Republic became more consolidated, and the prosperity of the States reached its climax. Both by land and by sea they triumphed over the Spaniards in the hostilities which now broke out afresh; and in 1628 the gallant admiral *Piet Hein* (p. 312) captured the Spanish 'silver fleet'. The Dutch commerce of that period was the most widely extended in the world.

The great Dutch navigators *Houtman*, *Heemskerck* (p. 374), *Schouten* (p. 414), *Le Maire*, *Hartog*, *Caron*, *Tasman*, and *Linschoten* explored the most distant coasts in the world during this period, while the E. Indian factories, especially that of Batavia, which had been established in 1619, yielded a rich harvest. The Dutch school of painting now attained its culminating point (comp. p. lx), and the sciences were also highly cultivated during this prosperous epoch, as the well-known names of *Huygens*, *Grotius*, *Vossius*, *Daniel* and *Nicolaes Heinsius*, *Gronovius*, *Burman*, *Tiberius* and *Franciscus Hemsterhuis*, etc., abundantly testify.

Frederick Henry died in 1647, shortly before the Peace of Westphalia, by which the independence of the United States of the Netherlands was formally recognized, and was succeeded by his son *William*, then in his 21st year.

The renewal of dissensions between the States and the stadtholder determined them, on the early death of this prince in 1650, not to elect a new governor, and the reins of government were now entrusted to the distinguished Grand Pensionary *John de Witt*, an able and energetic senator.

During this period the navigation acts were passed by Cromwell, placing restrictions on the Dutch trade, and thus giving rise to the war which called into activity the talents of *Tromp*, *De With*, *De Ruyter*, and other naval heroes, whose memory is still justly cherished by the Dutch. Within the brief period of sixteen months (1652-54) no fewer than thirteen great naval battles were fought, in most of which the arms of the Republic were crowned with success. By the peace concluded in 1654, however, the States were obliged to recognize the authority of the navigation acts. In 1665 a war with England again broke out, during which, in 1667, De Ruyter even entered the estuary of the Thames with his fleet, endangering the safety of London itself, to the great consternation of the citizens. Notwithstanding this success, the peace concluded shortly afterwards was again productive of little benefit to Holland.

Meanwhile Louis XIV. of France had disclosed his designs against the Netherlands, and had taken possession of the part belonging

to Spain. His proceedings against Holland, however, were checked for a time by the triple alliance between England, Holland, and Sweden, concluded in 1668 by the advice of the Grand Pensionary de Witt. In 1672, after the dissolution of the alliance, Louis renewed his attacks on the now almost defenceless Union, whose army had been entirely neglected since the death of Prince William. Condé and Turenne took possession of the provinces of Guelders, Over-Yssel, and Utrecht almost without a blow, while that of Holland, with its capital Amsterdam, succeeded in averting the same fate only by means of an artificially caused inundation. The people, believing that they had been betrayed by their government, now broke out into a rebellion to which De Witt fell a victim (p. 329), and which resulted in the revival of the office of stadtholder.

William III. (1672-1702), the last, and after its founder greatest, scion of his house, was accordingly elected, and the office of stadtholder declared hereditary. Under his auspices, with the aid of the Elector of Brandenburg and the Spanish troops, the French were defeated, and the war was at length terminated by the Peace of Nymwegen in 1678.

William III., who had thus been instrumental in asserting the liberties of Europe against the usurping encroachments of the 'Grand Monarque', married Mary, daughter of the Duke of York, afterwards King James II. of England. In 1688 he undertook that bold expedition across the Channel which resulted in the deliverance of England from the arbitrary government of the Stuarts and the final establishment of constitutional liberty and Protestantism in Great Britain. The following year he was elected King by parliament, retaining at the same time the office of stadtholder of the Netherlands. In his new position he continued strenuously to oppose the increasing power of France. The united fleets of England and Holland gained a decisive victory near La Hogue in 1692, and by the Peace of Ryswyk in 1697 Louis was compelled to restore a considerable part of his conquests.

On the death of William in 1702, the five most important provinces declared the office of Stadtholder abolished. Their foreign policy, however, underwent no alteration on this account. *Prince John William Friso* of the House of Nassau-Diez, in which the office of stadtholder of Friesland had been hereditary since the beginning of the 17th cent., succeeded to the command of the army of the Republic in the war of the Spanish succession, and took a distinguished part in the bloody victory of Malplaquet (p. 216). In 1713 the Peace Congress assembled at Utrecht, on Dutch soil. As the heir of William III., John William Friso, who died in 1711 (comp. p. 207) is the founder of the younger Orange line, to which the present royal family belongs.

The events of the 18th cent. scarcely require special mention. In the continuing alliance with England the preponderating power

of the latter became more and more marked. When the French entered the territory of the Republic during the Austrian war of succession, the people compelled the States to appoint *William IV.*, Prince of Orange, the son of John William Friso, General Stadtholder over all the seven provinces; and in 1748 this dignity was once more declared hereditary. A revolution which broke out towards the close of the century ended in the expulsion of the Stadtholder *William V.* (b. 1748, stadtholder since 1766), but he was reinstated in his office in 1787 by the Prussian army, which had advanced to the gates of Amsterdam.

The importance of the Republic had now dwindled to a mere shadow. In 1795 the French Republicans took possession of the country, founded the '*Batavian Republic*', and at the same time caused heavy taxes to be levied. *Rutger Jan Schimmelpenninck*, an able statesman, was in 1805 created president of the new Republic, under the old title of Grand Pensionary, but in 1806 was compelled to yield up his authority to *Louis Bonaparte*, who had been created King of Holland by his brother Napoleon I. This semblance of independent existence came to an end in 1810, when *Napoleon* annexed Holland to France, declaring it to have been formed by the alluvial deposits of French rivers.

At length in November, 1813, the French were expelled from Holland by the Dutch, aided by the Russians and Prussians; and the Prince of Orange, son of William V., the last stadtholder, who died in exile in 1806, landed at Scheveningen, and ascended the throne of Holland as an independent sovereign.

By the Congress of Vienna in 1815, the southern, or Belgian provinces of the Netherlands, were united with the northern into a single Kingdom (comp. p. xxv), and the Prince of Orange was created King of the Netherlands, under the title of *William I.* This bond of union between two races differing materially in language, religion, and character was severed by the Belgian Revolution of 1830 (comp. p. xxv). Ten years later William I. abdicated in favour of his son *William II.*, who died in 1849 and was succeeded by *William III.* At the death of the last (Nov. 23rd, 1890) the male line of the house of Nassau-Orange became extinct. He was succeeded by his daughter *Wilhelmina* (b. 1880), during whose minority the queen-mother exercised the functions of regent. In 1898 Wilhelmina assumed the reigns of government and in Feb., 1901, she married Henry, Duke of Mecklenburg-Schwerin (b. 1876), who was created Prince of the Netherlands. The present heir to the throne is *Princess Juliana*, born on April 30th, 1909.

Area and Population. The *Kingdom of the Netherlands*, including the Province of Limburg, is 12,650 sq. M. in area, and has (1908) a population of 5,825,198 of whom 60% are Protestants, 35% Roman Catholics and 2% Jews. Amsterdam is the capital of the kingdom, and The Hague is the residence of the queen. The Netherlands are divided into eleven provinces: *N. Brabant* (capital, 'S Hertogenbosch), *Drenthe* (Assen), *Fries-*

land (Leeuwarden), *Guelderland* (Arnhem), *Groningen* (Groningen), *N. Holland* (Haarlem), *S. Holland* (The Hague), *Limburg* (Maastricht), *Over-Yssel* (Zwolle), *Utrecht* (Utrecht), and *Zeeland* (Middelburg).

The national colours are red, white, and blue, placed in horizontal lines; the motto, 'Je maintiendrai'.

Colonies. The most important Dutch colonies in the *E. Indies* are Java (capital, Batavia), Sumatra, Borneo, Celebes, and the Moluccа islands; in *S. America*, Surinam or Dutch Guiana; and in the *W. Indies* Curaçao. The total area of these possessions amounts to 766,000 sq. M., the population to 38 million souls.

Commerce. The merchant fleet of Holland in 1908 numbered 292 steamers, with a carrying capacity of 1,125,815 cubic mètres, and 435 sailing-vessels, with a capacity of 140,428 cubic mètres. The imports in 1908 amounted to 2823 million, the exports to 2171 million florins.

The Army consists of 1 regiment (afdeeling) of guards, 12 regiments of Infantry, 4 regiments of Hussars, 4 regiments of Field Artillery, 1 regiment of Horse Artillery, 4 regiments of Fortress Artillery, and 1 corps of engineers, etc., amounting in all to 34,000 men. Beside the regular army there is the 'landwehr', or militia. — The army in the colonies has a strength of about 35,000 men, including 12,000 Europeans.

The Navy consisted in 1909 of 71 vessels, including 16 iron-clads, 3 monitors, 41 gun-boats, and 38 torpedo-boats. These are manned by 6097 hands.

Historical Sketch of Art in the Netherlands.

By Professor Anton Springer.

The traveller who would explore the Netherlands without taking account of the Art Treasures still preserved there, heedlessly disregards a source of the highest gratification. The collections in the cities, as well in Belgium as in Holland, can boast that they include many of the most remarkable creations of the art of a bygone period: works, moreover, which have not found their way hither by mere accident, but grow out of the very soil, so to speak, of these Low Countries, and have their *raison d'être* in the land, in those forms and fashions which to this day repeat themselves alike in the native landscape and in the habits of the people. How much more lively is the impression received from works of art when seen amidst their natural surroundings, is a matter of common and approved experience. Everything that is *essentially* characteristic in a picture, atmosphere and light, form, whether natural or otherwise, fashion and custom, present themselves to the beholder. The sources of the artist's inspiration, all that served to feed his fancy, are clearly manifest; while many a characteristic incident, which would otherwise escape observation or remain altogether unintelligible, receives its requisite interpretation. It is true that the æsthetic value of individual pictures may be always in all places recognized. A Titian is lustrous even in St. Petersburg; Dürer's incisive pencil asserts itself in Madrid. Nevertheless the historical significance of Art, the necessary cause of her development, can be understood by those only who will explore the scenes which witnessed her life's first dawn, particularly when lapse of time has failed materially to alter the character of such scenes.

A distinction which the Netherlands enjoy in common with Italy consists in the opportunity afforded of obtaining the best possible insight into the mysterious quickening of the artistic spirit; a comprehensive survey, too, of art's earliest promise and maturity, and her identity with the national life. That continuity and many-sidedness of national art, which in Italy is so pronounced, the Netherlands do not, however, possess. Twice only — once in the 15th, and once in the 17th century — do they furnish remarkable material for the history of modern art. Earlier centuries reveal a poor art life, and the intervals between the two periods referred to fail to make

any profound impression, however useful they may have been in the development of the personality of the artist. Both in the 15th and in the 17th century the artistic strength of the country devoted itself to painting. The art of the Netherlands owes its fame to the brilliant achievements of its painters.

Churches. During the centuries of the Middle Ages art in the Netherlands did not by any means keep pace with the advance made in Germany and France: it was slow to move, and followed in the wake first of German, and later of French art. The number of Romanesque buildings in Belgian territory—for Holland must first be noticed in connection with the Gothic era—is not great. Of these the *Cathedral of Tournai* (p. 83) is the most prominent example. The influence of lower Rhenish architecture (that of Cologne) is exhibited in this cathedral, as indeed in all the older churches along the banks of the Meuse. At the same time there is an evident approximation to the French style, which, after the 13th century, pervaded the entire land. — When in the adjacent territory of Northern France the Gothic Style had acquired completeness, the Netherlands adopted this model. The southern portion of the land now became, in the realm of architecture, a mere province of France; and indeed French influence extended gradually to politics and culture also. Stately Gothic cathedrals rear themselves in the more considerable Belgian towns. With the church of St. Gudule in *Brussels* are associated the choir of the church of Notre Dame at *Bruges*, St. Bavon at *Ghent*, St. Rombaut at *Malines*, St. Peter at *Louvain*, and, lastly, the renowned *Cathedral of Antwerp*, where a lamentable want of structural harmony must be noted, more particularly in the spire, whose toppling height rather astonishes by its audacity than delights by its beauty. Although there is an evident preference for lofty towers (the double tower is seldom seen, but rather a single tower in advance of the western extremity), yet, as a rule, an endeavour to secure a spacious area visibly determines the general proportions, while the soaring height and slender support, which give so marked a character to the interiors of the cathedrals of France and Germany, are but slightly regarded. Double aisles are not frequent in the churches; but the height of the nave seldom exceeds 80 or 90 feet, being but twice, not as was usual elsewhere, three times, the width. The Dutch churches are of similar construction. Gothic architecture was much more prevalent in Holland than is generally supposed; *Utrecht*, *Amsterdam*, *Haarlem*, *Leyden*, and *Rotterdam*, for example, possess Gothic churches on a grand scale, while the provinces of *Friesland* and *Groningen* contain many church-buildings of the 13th and 15th centuries which show strong traces of a North-German influence. The building material, however, namely brick, which has been used gives a ponderous appearance to these edifices; while the wood-covering which replaces the vaulted roof, the absence of architectural

ornamentation, and, finally, change in the forms of worship, have done much to destroy their original beauty. But we do not visit Holland to study ecclesiastical Gothic.

Secular Buildings. Of far greater interest are those Gothic buildings erected for secular and civic purposes, in which Flanders is especially rich. So early as the 12th century, mighty towers to serve as *Belfries* (p. xxvi) were erected in the midst of fortified towns, for the purpose of mustering the citizens by sound of bell in the event of an enemy's approach or of alarm from fire. Attached to the belfries, or erected separately, are spacious *Halles*, imposing edifices, used for the display of those products of Flemish industry which were once foremost in the markets of the world. The *Hôtel de Ville* adorns the principal square of the town. Its façade generally exhibits the wealth of decoration (sometimes carried to excess) belonging to the later Gothic; while, in the interior, sculptor and painter found occasion for the exercise of their respective arts. The belfries at *Tournai* and *Ghent*, the 'halles' of *Bruges* and *Ypres*, and the 'hôtels de ville' of *Bruges*, *Brussels*, *Louvain*, and *Oudenaarde*, call for especial notice from the traveller; and, in case he should be interested in antiquated domestic architecture, he will find a rich treat provided for him in *Bruges*, which, like several other towns in W. Flanders, has practically stood still since the middle ages. Nothing amid the quiet streets and gabled houses of this town will prevent the traveller from yielding himself wholly to the memories of the past or from transporting himself in imagination to the days when the Van Eycks and Memling flourished and Flemish painting attained its first period of bloom.

Painting. To connect these early efforts with the power and wealth of the great commercial cities, and to find in the sumptuous habits of the Burgundian princes the chief impulse to the rapid development of the painter's art in the Netherlands, is obviously natural and reasonable. How the eye of the painter must have revelled in the varied costumes, in the manifold and sharply defined types, whether of native or foreigner, which he encountered in the motley assemblage that thronged these cities! We may well conceive the artist's imagination to have been fascinated by the wealth of colour presented by a picture composed of weather-beaten mariners, sturdy labourers, burly citizens, and sagacious traders. The early practice of portrait-painting also may be attributed to the spirit prevailing in the commercial towns. The interest in this branch of the painter's art originated probably in the self-complacency which naturally possesses a community of substantial burghers, proud of their vocations and achievements. Further, the Burgundian princes, in the gratification of their love of splendour, found, as trustworthy accounts assure us, abundant employment for the artist as well as artizan. In their luxurious court, with its brilliant retinue, there must have been robes of state, glittering weapons,

costly furniture, besides courtly manners, to captivate the eye and engage the attention of the painter. Undoubted, however, as the effect of such influences was in giving a particular direction to painting in the Netherlands, they assuredly were not the source from which it sprang. It was not until the painter's art was emancipated from the trammels of a traditional practice that it found favour at court and in the trading towns.

Up to the beginning of the 15th century art was in neither a better nor worse condition than in adjacent lands, though the painters of Cologne could undoubtedly claim pre-eminence. Such specimens of wall-painting in the Low Countries as are still preserved from the 12-14th centuries show an entire want of professional training. The works of the miniature-painters, however, rank higher. Encouraged by commissions from French princes, they were elaborately finished, and both in colour and drawing give evidence of a higher education in the artists. Sculpture, too, could boast of sterling work. If any general inference is to be drawn from monumental effigies preserved in *Tournai*, and dating from the beginning of the 15th century, a school of sculpture existed there, which successfully aimed at a truthful rendering of nature. The practice of painting works of sculpture brought the sister arts into more intimate relation. So far, however, was sculpture in advance, that painters found themselves reduced to the expedient of adopting the plastic mode of treatment in the disposal of groups, as well as in drawing and the treatment of drapery. A long interval elapsed ere painting acquired a style of its own, and until every trace of the plastic relief had disappeared. Such was the condition of the painter's art in the Netherlands, when the two brothers *Van Eyck* made their appearance, but we are not in a position to indicate their immediate predecessors, nor to determine with certainty the circumstances of their early training.

The two brothers **Van Eyck** were natives of Maeseyck, near Maastricht, where **Hubert**, the elder, was born probably about the year 1370. Wolfram von Eschenbach, in his 'Parzival', had already pronounced the painters of Maastricht and Cologne to be the best of his time, but how painting at Maastricht or Limburg was employed in Hubert's time we know not. Absolutely nothing is known of the course of Hubert's early training, of his school, or early works. About the year 1420 we find him settled at Ghent, where a guild of painters had already long existed, along with his brother **Jan** (born between 1381 and 1385). Whether while here he was the teacher or the taught, whether the local influences of Ghent first modified his conceptions and method, or whether the guild in Ghent derived new light from him, cannot be determined. We know of only one work from Hubert van Eyck's hand, indisputably identified as his, and it was painted in the concluding years of his life. This is the gigantic altar-piece which Jodocus

Vydt commissioned him in 1420 to paint for the St. Bavon church in Ghent, and which he left unfinished in 1426. We are also very imperfectly informed of Jan's early training, though we know a good deal about his public career. While Hubert, it would appear, found favour with the wealthy burghers of Ghent, Jan took service in the courts, first at The Hague (1422-24) with John of Bavaria, afterwards (1426-28) at Lille with Philip the Good, in whose interests he visited Portugal in 1428. In 1431 we find him in Bruges, at work on the Ghent altarpiece, which he brought to completion on May 6th, 1432.

The Ghent altar-piece forms the most important monument of the early-Flemish school of painting. In it the artist still clings to the traditional rules of composition in the observance of the severely symmetrical proportions of an architectural structure. But while he fails to dispose the crowd of figures in separate groups, he succeeds in giving to the heads a portrait-like individuality; he is careful to render the varied texture of the draperies, and in modelling the nude figure he closely imitates nature in every minute particular. For example, in the figure of Adam (now detached from the original picture and preserved along with Eve in the Brussels Museum, p. 115), even the short hairs of the arms and legs are carefully elaborated. But the most surprising innovation is in the colouring, to which he gave wonderful force and harmony, using it to give effect to an appearance of reality almost deceptive. The old belief that Hubert invented oil-painting cannot indeed be unreservedly accepted. But, although oil had long been in use as a vehicle, Hubert's merit is not the less conspicuous. He is still the first who adapted the invention to the purposes of art, by employing the fluid medium for the more subtle blending of colours. By this means he so far facilitated the process of painting, that the endeavour to give a faithful, lifelike rendering of nature was completely successful. He possessed himself of the means by which alone effect could be given to the new impulse in art. We can have no better proof of the importance attached to this new method of painting introduced by Hubert, than in the sensation it made in Italy, where the invention and its publication were invested with the attributes of romance.

The connection between the two brothers will be best understood by regarding Hubert as the more capable of the two. This view is supported by the inscription placed on the Ghent altarpiece by Jan's own hand ('Hubertus — major quo nemo repertus'). The peculiar art of Jan van Eyck can best be studied in Bruges, where he died in 1440. Two admirable works in the Academy (the Madonna of Canon van der Paele and the portrait of his wife) reveal the extraordinary sense of realism possessed by the master. In keeping with a strong determination towards a more portrait-like and realistic conception of nature is the endeavour, observable in

his method, after a greater fulness of outline and an exact rendering of textures. The direction of his aim is indicated by the fact of his having painted genre pictures with a definite motive — the 'Bath-room' for example.

There can be no doubt that Jan van Eyck had pupils; but there can be as little doubt that there were painters, both in Ghent and Bruges, who adopted Van Eyck's method, and imitated his style, though not recognized as members of his school. Owing to the scanty information possessed of art in the Netherlands during the 15th century, nothing can be conclusively affirmed on the subject. As pupils of Jan van Eyck may be mentioned *Petrus Cristus*, at Bruges, and *Gerard van der Meire* and *Justus van Ghent*, at Ghent, while the chief independent master is **Hugo van der Goes**, of Ghent, who died, mentally deranged, in 1482 in the convent of Rouge-Cloître, near Soignies. In his native land this painter is worthily represented by the Death of the Virgin in the Bruges Academy, but his masterpiece, the Adoration of the Shepherds, from the church of Santa Maria Nuova, is in the Uffizi at Florence.

The people were as averse to centralization in the domain of art-training as in the conduct of state affairs. While the Van Eycks were carrying their art from the Valley of the Meuse to Bruges and Ghent, another great artist was founding a school of painting at Brussels. **Roger van der Weyden** is probably identical with that *Rogelet de la Pasture* who, in 1426, worked as a pupil of Robert Campin at Tournai, and in 1432 was admitted as master in the Painters' guild. We find Van der Weyden installed as painter to the town of Brussels in 1436. In 1450 he appears in Rome, as the first northern painter of undisputed fame whose name was honoured by the Italians, uncompromising though he was in adhering to the native practice of his art. On his return he again took up his abode in Brussels, still painting, and died in 1464. In the absence of any signature his works are confounded with those of Jan van Eyck, with whom he had nothing in common, and with those of Memling, who was his pupil. They are, moreover, scattered far and near, and have to be sought for at Madrid, Rome, Frankfort, Munich, Berlin, Vienna, etc. The Museum of Antwerp, however, in the Seven Sacraments, and the Brussels Museum, in the Pietà, possess two of the most prominent works of this master, who was peculiarly successful in depicting scenes of dramatic interest; too often, however, his power of animated expression betrays a want of feeling for beauty of form, and it is occasionally suggestive of tinted reliefs. Akin to Roger van der Weyden is the *Master of Flémalle (Jacques Daret?)*, a recently re-discovered artist, whose masterpieces have also to be sought in foreign parts (Frankfort, London, Liverpool).

Painting flourished in the first half of the 15th century in Holland no less than in the Southern Netherlands, though the earlier masters, such as *Albert van Ouwater*, and his pupil

Geertgen tot Sint Jans (ca. 1465-95), are there represented but by few works. The most influential personality is that of **Dierick Bouts** (ca. 1410-1475), who removed from Haarlem to Louvain about 1450, and with his industrious pencil announced the fundamental characteristic of Dutch painting, in his delicate appreciation of landscape beauty.

The early-Flemish School culminated in **Hans Memling** *(Memlinc)*, the pupil of Van der Weyden. According to a legend, which in earlier times received general credence, Memling, having been wounded at the battle of Nancy, was carried to Bruges, where, in gratitude for the tender care bestowed upon him in the Hospital of St. John, he painted numerous pictures. This story may be placed in the same category as those of Dürer's malevolent spouse and of the licentiousness of the later Dutch painters. Memling was born somewhere in the vicinity of Mayence (possibly at Mömlingen, near Aschaffenburg) about the year 1430; was, in 1471, already actively engaged as painter and permanently established in Bruges, where in 1480 he became a well-to-do house proprietor in the Vlamincdam, and died in 1494. The little we know of him personally is in some measure compensated for by the great number of his works still extant. Bruges, in particular, can boast of possessing literally a Memling museum. In the Academy is the Triptych with the St. Christopher, in the Hospital of St. John the so-called St. John Altar, the Adoration of the Magi, the Madonna with Martin van Nieuwenhove, the portrait of a lady, and, finally, the Ursula casket, the most ornate and captivating illustration of legendary lore bequeathed by the art of this early period. In Memling, indeed, it may be said the school of Van Eyck exhibits its highest attainments. Pure and luminous colouring is combined with correct drawing; a keen perception of Nature with a coherent sense of the beautiful. Crowe and Cavalcaselle, in their history of old Flemish Painters, speak of Memling as a lyric bard, and if his forms lack ideality, he knows how to give them the impress of a winsome beauty. His Madonnas, whose golden hair falls over the shoulders, or is gathered up in luxuriant tresses, combine dignity with loveliness.

Other painters who may be regarded as offshoots of the older school are *Gerard David* (ca. 1460-1523), and *Jean Provost* of Mons (1462-1529), both in Bruges, in the S., and *Jacob Cornelissen* or *Jacob van Oostzaan* (flourished in Amsterdam 1500-30), and *Cornelis Engebrechtsz* (1468-1533) of Leyden, in the N. Gerard David is a fine colourist and distinguished for the tender sweetness of his female figures, but dramatic conception is as foreign to him as to Memling.

We have, indeed, abundant cause to deplore the fanaticism of the iconoclasts and the ravages of the religious wars, when we proceed to sum up the number of authenticated old Flemish pictures still in existence. Scarcely, indeed, do we possess mementoes of

ten painters, such as enable us to form a really distinct and vivid conception of their character as artists; yet this old Netherlands school was busy for eighty years; nor was its activity confined to Bruges and Ghent alone, but was shared by Antwerp, Brussels, and in the North by Leyden and Haarlem. One important cause of this absence of reliable accounts lay in the new direction taken by the Netherlands school of painting in the 16th century, which had the effect of depreciating the works of their predecessors in the general estimation, and finally of committing them to oblivion. For the Netherlands, like the rest of the North, became subject to the spirit of the Italian Renaissance.

The influence of the *Renaissance* reached the Netherlands, as it reached Germany, in the 16th century. Under the Burgundian rule literature had already been alienated from the popular sympathies, and even so it was now with pictorial art. In the domains of *Architecture* and *Sculpture* the breach with previous native styles seems to have been less abrupt than in the domain of painting. The narrow Gothic house, with its stepped gable, long held its ground; and although Italian modes of ornamentation attained the ascendancy in the first half of the 16th century, yet in the second half the national genius powerfully re-asserted itself. Among the most important Renaissance buildings in the Netherlands are the *House of the Salmon* at Malines (p. 163) and the old *Maison de l'Ancien Greffe* at Bruges (p. 37). The *Town Halls* of The Hague, Leyden, and Amsterdam, the old *Meat Market* at Haarlem (p. 355), and the *Weigh House* at Nymwegen (p. 450) belong to the later period. The Netherlands are peculiarly rich in decorative works in wood, stone, and brass. The monuments of *Count Engelbert II. of Nassau* and his wife, in the Groote Kerk at Breda, and that of *Archbishop William of Croy*, in the church of the Capuchins at Enghien (p. 8), are among the finest productions of Renaissance art in the north of Europe. The chimney-pieces (Bruges), carved stalls (Dordrecht), and altars (Hal) also must not be forgotten. The Musée Plantin at Antwerp contains an interesting collection of Renaissance furniture.

The *Flemish Painters* of the 16th cent., who were entirely subject to the spirit of the Italian Renaissance, produce a less favourable impression. For Italian forms and even colours found no response in the inmost spirit of the Flemish painters, and the result was often mere frigid prettiness or artificial idealization. Just as we prefer the popular ballad to the Latin verse of our school-days, so we prize the unadorned Flemish style more highly than unsuccessful imitations of the Italian. The 16th century was, it is true, of a different way of thinking, and hailed this inroad of the Renaissance upon their native art as a sign of progress. **Quinten Matsys** (1466-1530) of Antwerp, the last distinguished master of the older school, yielded to the new current under the influence of Leonardo da Vinci; and Antwerp especially was for a long time the capital

of art in the Netherlands, whence Duke William of Bavaria, as well as the Emperor Rudolph II., the two most enlightened patrons of art among German princes, supplied their requirements. Flemings provided for England's needs also. It is evident, then, that the Netherlands had no lack of renown nor yet of highly-gifted spirits, whose achievements, had a more auspicious fate attended them, would have been considerable. The pictures of *Jan Gossaert*, surnamed *Mabuse* (ca. 1470-1541), please by force of their masterly modelling and intense colouring. *Lucas van Leyden* (1494-1533), a pupil of Cornelis Engebrechtsz, has earned a worldwide reputation as an engraver, while we possess almost no authenticated specimen of his painting. *Bernard van Orley* (ca. 1492-1541) turned his residence in Rome to good account in mastering the style of the Raphaelesque school, which both in composition and drawing he reproduced with considerable cleverness. If we can praise the industry only of *Michiel Coxie* or *van Coxcyen* (1499-1592) and find the insipidity in conception and the exaggeration of form in the work of *Frans de Vriendt*, surnamed *Floris* (ca. 1518-1570), simply repulsive; if, again, *Karel van Mander* is famous principally for his literary acquirements and *Hubert Goltzius* for his versatility, still one branch of the art remains in which the Flemings achieved and sustained a marked success, *viz.* PORTRAITURE, represented in the 16th century by the *Master of the Death of the Virgin (Joos. van Cleve?)*, *Jan van Scorel* or *Schooreel* (1495-1562), *Ant. Mor* or *More* (ca. 1512-1576), the younger *Pieter Pourbus* (ca. 1510-1584), and *Gortzius Geldorp* (1553- ca. 1616).

The earliest approaches to genre and landscape painting which later attained to such majestic proportions must not be allowed to escape observation. Their germs are, in fact, already to be detected in the works of Van Eyck. The principle of a careful study of Nature, and delight in every phase of life, early asserted itself, giving to every object, however insignificant, however obscure, an artistic charm. The painting of still-life, the pourtraying of those humorous incidents, never wanting in domestic experience, which served to illustrate everyday life among the people, came early into vogue, though at first (as in the case of *Hieronymus Bosch*, ca. 1450-1516) disagreeably qualified by the intermixture of the grotesque (in the shape of devils' dances). Quinten Matsys and *Jan van Hemessen* had already painted genre pieces, Old *Brueghel* (p. liii) and *David Vinckboons* rustic subjects, *Patinir* of Dinant and *Paul Bril* landscapes, with numerous details, and *Roeland Savery* animal pictures.

Among all these painters the members of the family of **Brueghel** or, as sometimes written, *Breughel*, attract our interest most effectually. They not only afford the most striking example of that highly propitious practice, the hereditary prosecution of the same craft, but also excellently illustrate the transition from the old to

the new style of art. *Pieter Brueghel* the elder, or '*Peasant Brueghel*' (ca. 1525-1569), the earliest representative of this race of painters, travelled in Italy for the purpose of studying art, but remained faithful to the subjects and treatment of his native land. His figures are of a purely Flemish type, while his delicate colouring is content to reveal the study of nature in northern climes alone. Of his two sons, *Pieter* or '*Hell-fire*' *Brueghel* (1564-1638) and *Jan* or '*Velvet*' *Brueghel* (1568-1625), the latter, who acquired his surname from his partiality for wearing velvet, is the more important. He acquired eminence not only in paying homage to the widely-extended national taste for flower-pieces, but also by his landscapes, which are distinguished for the tender bluish tone of their middle distance and background (not, however, always true to nature), and for the marvellous finish of detail in the small figures occupying the foreground. The sons of the two brothers bore the same Christian names as their fathers, followed the same profession, and perpetuated the manner of the Brueghels down to the close of the 17th century.

All previous attainments, however, sink into insignificance beside the extraordinary capacity displayed by the Flemish artists of the 17th century. The eighty years' revolt of the Dutch against Spanish oppression was at an end. Though bleeding from a thousand wounds, the youthful Republic had triumphantly maintained itself, and conquered for itself virtual recognition. Two worlds separate and distinct from one another were here compressed into their narrow confines. In the still Spanish Netherlands, forming the Southern division, the old régime in politics as in faith remained intact; in the States General of Holland not only was a new form of government established, but new political and economical views, and a new form of faith, were in the ascendant. Both these worlds find in contemporary art a clearly-defined expression. The art of Peter Paul Rubens serves to glorify the ancient régime and the ancient faith, and was by this means in effect assimilated to the art of Italy, and beguiled by the mythological ideal. Dutch art, on the other hand, grew out of the new life and the new faith, and thus reflects the provincialism and civic pretensions which now became the characteristic features of the body politic. Here the schools of Haarlem, The Hague, Leyden, Delft, and Amsterdam, possess equal merit. Historical pictures are superseded by portrait groups of the civic functionaries and rulers; the veil of mystery is withdrawn from the representation of sacred subjects, and, in its place, a bare matter-of-fact and modernized treatment is introduced, in conformity with the Protestant views of the 16th and 17th centuries, which regarded the Bible in a very different light from the old Church. An historical notice of the condition of national culture would not in itself serve to throw much light on the relations of Flemish and Dutch painting of the 17th century, but is, notwithstanding, not altogether superfluous. Such a study

would be the means of putting in its true light the contrast, so often overlooked, between Rubens and the Dutchmen. Irrespective of much superficial resemblance (*e. g.* a similar tone of colour), the two styles have entirely different sources and aims; and while in the school of Rubens the old notions, old practices, disappeared, that art began to reveal itself in Holland which to this day is received with unqualified approbation. In the study of Rubens the mind must frequently be guided by reference to history; the Dutch, on the other hand, we hail as bone of our bone and flesh of our flesh.

Rubens and his Pupils.

For centuries Cologne and Antwerp have contended for the honour of having given birth to the greatest of Belgian painters. Latterly, however, their claims have been surrendered in favour of the little town of Siegen, formerly in Nassau. Our artist's father, the Antwerp justice *Johannes Rubens*, being suspected of a leaning towards the Reformation, sought refuge in flight from the Spanish Inquisition, and joined the party of William of Orange. Arrived at the Rhine, where the emigrants assembled, he formed an intimacy with Anna of Saxony, the crazy, sensuous wife of William, of such a nature as furnished the Prince with sufficient grounds for a divorce. The guilty lover was consigned in 1571 to the fortress of Dillenburg. His wife, *Marie Pypelinckx*, who had followed him into exile, was induced by the severity of his punishment to forgive the offender the disgrace he had brought upon her, and to join him at Siegen, the place assigned to him in 1573 as his abode. Here accordingly, on 28th June, 1577, the eve of SS. Peter and Paul's day, **Peter Paul Rubens** was born. In the following year John Rubens received permission to remove to Cologne. It is conceivable that his lot should have damped his ardour for service with the Princes of Orange, and encouraged a desire to be reconciled to the Spanish government. John Rubens, however, died pending the negotiations which ensued, but his wife finally made her peace with the Spanish ecclesiastical authorities, returned in 1589 to Antwerp, and as a pledge for the genuineness of her conversion placed her son in a Jesuit school. In the character of the man, however, there was nothing jesuitical; but in the sensuous splendour of his religious pictures, in the accessories of his classical representations, which however brilliant are often superficial, it is easy to discern the effects of his training in the then flourishing schools of the all-powerful Jesuits.

He received instruction in painting from *Tobias Verhaegt*, from *Adam van Noort*, a thorough master of his art, and from *Otto van Veen*, commonly called *Otho Vaenius*, an artist more distinguished for erudition than force of imagination, who had spent five years in Rome and afterwards became court-painter to Duke Alexander

Farnese. In the year 1600 Rubens undertook, according to the then prevailing custom with artists, who looked upon Italy as the high school of art, a journey to the South, where he at first devoted himself to the study of Titian and Giorgione at Venice. The following year we find him at Mantua, in the service of Duke Vincenzo Gonzaga, in his time the most pleasure-loving, most enthusiastic connoisseur of all princes. Rubens was sent in 1603 to Spain, as bearer of costly gifts, in the shape more particularly of numerous pictures, to the court of King Philip III. On his return he took up his abode successively in Mantua, Rome, and Genoa, until the year 1608, when he returned home.

Now, what did Rubens bear away as the fruits of his eight years' residence in Italy? It is of no great moment that several of his pictures savour of Italian prototypes; in his celebrated Descent from the Cross, in Antwerp Cathedral, we see a reflection of Daniele da Volterra's picture in SS. Trinità de' Monti at Rome; in the Baptism of Christ (lost), of which the original drawing is preserved, he produced single figures from Michael Angelo's battle-cartoon; the Communion of St. Francis recalls a composition of Annibale Caracci; while a work of Titian served as model for the battle of the Amazons. It is of greater importance that Rubens was fortified by his Italian experiences in his resolution to rely mainly on ideas engendered by the study of mythological-historical subjects for his inspiration, and to devote his art to their illustration. By this means he establishes a bond of union between the art of Italy and that of the North, without in any wise sacrificing his individuality. Rather does a comparison with contemporary Italian painters show how far he surpassed them in virtue of his spontaneous sympathies and the abounding force of his character.

Rubens, married in 1609 to *Isabella Brant*, and again, after her death (1626), to *Helena Fourment* in 1630, had settled in Antwerp, where he led an uncommonly active life. As he himself assures us, while in the service of the Regent Albrecht and his consort Isabella he had one foot always in the stirrup, making repeated trips to London, Paris, and Madrid, and devoting as much of his time to politics as to art. Certainly the varied occupations of his life are not to be discovered in the astounding number of his works. Over two thousand pictures, many of them of colossal dimensions, bear his name. This amazing fertility may be explained by the circumstance that the numerous pupils who frequented his studio were employed upon his pictures, and that he himself possessed wonderful rapidity of execution. It is not an easy matter to render justice to Rubens in all cases, partly because so many works have been attributed to him with which he had very little to do, partly, also, because his rendering of form frequently took directions repugnant to our modern notions. Perhaps only in his manner of treating the female form can he be charged with flagrant want of taste. The ca-

pacity of depicting the unsullied purity of maiden beauty is one of the attributes in an artist we most prize, while, on the other hand, we naturally recoil from the spectacle of naked females disfigured by the labours of maternity. Nevertheless, we must not forget that in these coarse unwieldy shapes, in the ponderous limbs and violent action of the human forms so constantly recurring in Rubens' pictures, we behold the direct manifestation of such impassioned energies and irrepressible vitality as the master seeks to embody.

Rubens' earlier pictures have this marked superiority over his later works, that with all their depth and warmth of colouring, they preserve a certain unity, and exhibit a broad but careful finish. The most important of the works executed soon after his return from Italy is unhappily no longer in the possession of his native land, but rests in the Imperial Art Museum at Vienna. The central portion represents St. Ildephonso receiving a rich chasuble from the Virgin; on the wings are portraits of the donors, and on the outside the Rest on the Flight into Egypt, or the Virgin under the apple-tree. The painter is here seen at the apex of his artistic excellence, and never subsequently produced so perfect a work in so lofty a style. So long as Italian models were fresh in his mind his imagination and his sense of form were chastened and refined, but at a later period they were not unfrequently somewhat too exuberant. Of similar beauty is the Doubting Thomas in the Museum at Antwerp, with the two accompanying portraits of Burgomaster Rockox and his wife. The celebrated Descent from the Cross in the Cathedral and the Crucifixion in the Museum ('Le Coup de Lance') are also of the highest value as undoubtedly works of the artist's own hand.

In his later large ecclesiastical paintings Rubens availed himself to a large extent of the assistance of his pupils; so that a less exalted idea of the master than he deserves may be derived from the study of these pictures. Another circumstance may help to lead the traveller in the Netherlands to a similar conclusion. Owing to the wide-spread renown of the artist, his works did not all remain at home, but found their way, even in his lifetime, far and wide. England, Madrid, Paris, Munich, Vienna, and St. Petersburg contain, in their respective galleries, many of Rubens' choicest works. The Antwerp Museum, however, preserves a whole series of valuable pictures by the master, thus affording an opportunity of studying him on the spot where he achieved greatness.

Though, however, it may not be possible to find unalloyed satisfaction in separate works of the master, no one can deny that Rubens is a figure of great historical importance. This is owing to the fidelity with which he has adhered to the traditions of the national art, to the power with which he has harmonized these traditions with an altered condition of art and life, and to the universality which rendered him capable of working in every department and of making the age subservient to his purposes. He is

master of the whole range of artistic material. To the greatest fertility in the domains of ecclesiastical art he adds an intelligent and enthusiastic appreciation of the ancient gods and heroes. He looks upon these latter more with the eye of a Virgil than of a Homer, and often depicts them in the spirit of an orator rather than in that of a poet. He shows that he has most affinity for the fleshy figures of the Bacchic myths, and paints them with a freshness and energy possessed by none of his contemporaries. His brush is as much at home in important historical compositions as in the richly-coloured allegories, by which his age tried to make up to itself for the want of genuine poetic sensibility. He paints alike portraits and landscapes, the battles of men and the fighting of brutes, the gallant love-making of the noble and the coarse pleasures of the vulgar. This versatility is peculiarly his own, although he possesses certain characteristics in common with his contemporaries, just as he shares with them the same national atmosphere and the same traditionary precepts.

Rubens (d. 1640) occupied this field along with several other painters. No wonder, then, that similar characteristics are observable in his works and those of others, and that they so closely resemble one another as occasionally to be confounded. *Abraham Janssens* (1567-1632) comes very near to Rubens in freedom of brush and in the impassioned action of his figures. Indeed there were few of Rubens' contemporaries who escaped his influence, pervading as it did the whole field of art, inspiring in an especial manner the engraver. The most notable of Antwerp artists who were contemporaries of Rubens are *Gerard Seghers* or *Zegers* (1591-1651); *Theodore Rombouts* (1597-1637); *Cornelis de Vos* (1585-1651), one of the first portrait-painters of the time; *Gaspar de Crayer* (1582-1669), who evinced in his quiet compositions a charming vein of thought; *Lucas van Uden* (1595-ca. 1672), who painted in many instances the landscape in the background of Rubens' pictures; and, finally, *Frans Snyders* (1579-1657), who placed his extraordinary talent for animal painting at the disposal of the great chief.

Of Rubens's most distinguished disciple, **Anthony Van Dyck** (born at Antwerp 1599, died in London 1641), owing to the shortness of his sojourn in his native city, few important works are retained. After being initiated in painting first by *Henry van Balen*, later by Rubens, he visited Italy in his 24th year, where Venice and Genoa especially fascinated him, as they had done his master before him. From 1626 to 1632 he lived at Antwerp, after that in London, in the service of Charles I. It was not only the fashion then prevailing in aristocratic circles which engaged Van Dyck in portraiture. Portraiture made the strongest appeal to his proclivities as an artist. He does not shine in the invention of gorgeous or stirring scenes; but in the refined and animated pour-

trayal of distinguished personages there are few who are his peers. His portraits are not only instinct with life: they fascinate by their dignity of conception and grace of delineation, which, without sacrifice of truthfulness, impart a certain stateliness as well as beauty to the individual represented. In what a rare degree Van Dyck possessed this faculty is best seen in his admirable etchings which are still preserved, and in which he presents us with an invaluable gallery of portraits illustrative of the 17th century.

Of the remaining pupils of Rubens few acquired distinction; but, owing to the copiousness of their works, they are by no means unimportant. They occupy in the department of religious art the entire century. From *Diepenbeeck*, *Erasmus Quellin*, *Cornelis Schut*, and *Jan van den Hoecke*, **Jacob Jordaens** (1593-1678) may be distinguished by a marked individuality. No study in Italy had estranged his thoughts from his native art. His profession of the reformed faith made him unwilling to contribute to the exaltation of the Church's ideal, so he applied himself to depicting scenes from domestic life and the unrestrained mirth of popular festivities, and thus prepared the way for the formation of that school of genre painting, in which the art of the Netherlands subsequently acquired its chief renown. His often-repeated pictures of the crazy house-concert ('as the old ones sang, so will the youngsters twitter'), for example, are well known. Jordaens's humour is unsophisticated; his figures are as devoid of grace as they well can be; but so surpassing is the quality of colour in his pictures that one must condone the vein of almost coarse vulgarity which runs through very many of them. Pictures by him at the Bosch, near The Hague, which celebrate the deeds of Prince Frederick Henry of Orange, show what he could accomplish as an historical painter, and belong to the very best contributions of the entire school.

Even upon **David Teniers the Younger** (1610-1690), the greatest genre painter to whom the southern Netherlands have given birth, Rubens exercised an enduring influence. The fairs and rustic scenes which he delighted in depicting fascinate not only by the spirit of conviviality which animates them, but bear witness to a searching observation of nature; and the subtlety of colouring serves of itself to invest the scenes depicted with a true poetic charm. In gradation of tone, in wondrous harmony of colour, in artistic combination, he retains an undisputed supremacy. It is not less wonderful how he can by the most delicate modifications so manipulate a dominant tone of colour as to make it effective, and how he can at his pleasure either assert or dispense with the most marked contrasts. The pictures painted between 1640 and 1650, where the peculiar silvery tone first appears, are those which afford the best insight into this painter's method and style. His works are unfortunately widely scattered, and are rarely to be met with in his native country.

The same may be said of the majority of genre painters of the southern Netherlands. The neighbourhood of France lured away, if not the painters themselves, certainly many of their works; nor were either wealth or love of art at this time sufficiently diffused in Belgium to allow of the creations of native art being retained in the land. In this respect painting was more advantageously circumstanced in Holland. There it was unmistakably associated with the people, and the greater number as well as the best of its productions are still retained in Holland, coveted though they be by the lovers of art from every quarter, who at last have learned to estimate them at their true value.

Rembrandt and his Contemporaries.

The grandeur of the 17th century school of Dutch painters has partially obscured the excellencies of their predecessors, and thrown into the shade what was of sterling value in the Dutch school before Rembrandt's time. It is only in recent times that research has succeeded in bringing to light the earlier history of Dutch painting, and has surrounded Rembrandt, who hitherto had dazzled as the flash of a meteor in the horizon, with precursors and associates. Art flourished in the Dutch towns as early as the 15th century, but it would be more than difficult to separate it from the contemporaneous art of Flanders; indeed, owing to the similarity of the two peoples, no very essential difference could have existed. When, accordingly, at the beginning of the 16th century, painting in the North became Italianized, the Dutch painters succumbed to the prevailing influence. It must be noted, however, that the particular manner which most nearly responded to the national taste was generally preferred and most successfully imitated: that of Caravaggio, for example, distinctly coarse as it is in its broad realism. After *Karel van Mander* (p. lii), *Heemskerck*, and *Bloemaert*, exponents of a more imaginative treatment, came *Honthorst (Gherardo della Notte)* and his associates, whose art was entirely based upon this realism. These painters fearlessly grapple with nature; they concern themselves little about grace and beauty; they do not despise what is vulgar and repulsive, if only it supplies life and energy. Lamp-light, abounding as it does in glaring contrast, served admirably to enforce startling effects and an impassioned exuberance of expression often bordering upon distortion, and was freely resorted to with evident relish. Along with Caravaggio another artist had considerable influence upon the Dutchmen, *viz. Adam Elsheimer* (1578-1620) of Frankfort, who, however, lived and died in Rome. He painted as if nature were to be seen only through a camera obscura; but his pictures are harmonized by the utmost minuteness and indescribable delicacy of finish, and receive their

compensating breadth from a masterly management of colour. *Lastman*, *Moeyaert*, *Poelenburgh*, etc., learned from him.

In the desperate struggle during the 16th century with the two-fold yoke of Spain, artistic enterprise in the Netherlands was necessarily crippled. It is principally owing to this circumstance that so many Dutch painters found their way to Italy, and there completed the training which their native land, sorely distracted as it was, could not afford them. But just as the Netherlands finally came forth from their eighty years' struggle as glorious victors, and in corresponding measure secured for themselves wealth and political power, while their antagonist, Spain, once mistress of the world but now hopelessly impoverished, subsided into political insignificance, Dutch Art received during and at the conclusion of the war its noblest impulse. It was then that the painters of the Netherlands were enabled correctly to discern what, amidst all the surrounding wealth of material, was best suited to their needs, and what form most strongly appealed to them; they created, in a word, a national art. The war had made a nation of heroes. Stern necessity had steeled their courage and quickened their sense. Brave men, experienced in war as well as state affairs, pious of heart yet joyous withal, met the eye at every turn. To pourtray these, not only as single and impressive personalities, but assembled in groups, in the council-chamber, or sallying forth to the tilting ground, or engaged in festive celebrations, was the artist's favourite task.

Pictures of a peaceful, happy life, the charms of existence amidst privacy and comfort, were doubly attractive in a time so heavily charged with fateful events. The pleasurable abandonment too, which, taking no thought for the morrow, is content to enjoy the passing hour, captivated the imagination and furnished material for numerous paintings. But the victorious Netherlanders not only created for themselves a new field of pictorial matter, in which national sentiment should find expression; the appropriate form of expression was also provided. Though nearly all the Dutch painters are great colourists, some indispensable attributes of the artistic faculty are wholly wanting in them. The single figures lack ideal grace, the groups do not conform to the architectonic rules. On the other hand they know how to impart such an artistic charm by means of colour alone, as effectually compensates for these defects. The use of the word 'compensate', however, may mislead. It must not be inferred that any particular means of expression can singly avail in painting. The Italians are guided by established laws in the disposal of individual figures, as well as in composition, and rightly so; for these laws were the product of their particular culture and habits of mind. With equal right, however, the Dutch painters framed for themselves rules for the guidance of their art in harmony with national views and sentiments. It must not be supposed that these Dutchmen, after they had carefully completed

the drawing of a picture, were content to overlay their pictures with colour for the sake of mere beauty of effect. They thought, they felt in colour, and composed in colour. The delicate gradation of colour, the disposal of light and shade in the mass, and chiaroscuro, are their natural means of expression. It is a matter of common observation that colour beautifies many an object which without it would be utterly insignificant, and to such objects the Dutch artists knew how to impart an ideal charm by the modulation of colour-tone. Household furniture, for example, was highly valued by the Dutchmen. In its carefully-ordered splendour and subdued brightness were reflected the delights of peaceful domestic life. Applied to art-purposes it transcended meaner objects only in so far as it was richer in colours than they: and thus it was with scenes from every-day life, which were in like manner idealized by this mysterious witchery of colouring. It is impossible to convey in mere words any adequate idea of the effect of colour thus wielded. The eye alone can comprehend it, and has its opportunity in the study of the various galleries of Holland.

The '*Regent*' and '*Doelen*' pictures are among the most conspicuous creations of the Dutch school of painters. It was the custom for the presidents (Regents) of the various corporations and charitable institutions to place in the guild-halls and shooting galleries (Doelen) portraits in groups of members of the various guilds, especially of the shooting societies. Among the earliest pictures of this kind are the Commemoration Banquet of Bowmen, painted by *Cornelis Teunissen (Anthonissen)*, in Amsterdam (1533), another from the same hand dated 1557, and one by *Dirck Jacobsz*† painted in 1529 (the last two in the Ryks Museum); but it was later than this that the 'Regent Pieces' acquired their complete artistic significance. The Haarlem Museum possesses a 'Corporation Picture' by *Cornelis Cornelisz*, dating from 1583, and four similar pieces by *Frans Pietersz de Grebber*, the later of which are specially distinguished by the freshness of their colouring. In the hospital of Delft is a 'Regent Piece' by that prolific portrait-painter *Michael van Mierevelt* (born in Delft, 1567; died 1641). It is a so-called anatomical lecture, in the painting of which Mierevelt's son, Peter, took part. *Jacob Gerritsz Cuyp*, founder of the painters' guild in Dordrecht, does not appear to have attempted the execution of the 'Regent' pictures proper; the greater is the number thereof to be ascribed to *Thomas de Keyser* (ca. 1596-1667; Amsterdam) and *Jan van Ravesteyn* (ca. 1572-1657). Thomas de Keyser was the son of an architect of Amsterdam, Hendrik de Keyser, and began to paint in 1619. His masterpieces are preserved in the Ryks Museum in Amsterdam and the gallery of The Hague. In the Municipal Museum

† The termination 'szen' or 'szoon', abbreviated 'sz', which occurs so frequently in Flemish names, signifies *son*; thus *Gerritsz* = son of Gerhard, *Harmensz* = son of Harmen or Herman.

of The Hague, too, his contemporary, Jan van Ravesteyn, can best be studied, in his fine corporation-pieces of 1616 and 1618. But the treatment of the 'Regent' pictures and portrait groups generally was brought to its highest perfection first by Frans Hals, of Haarlem (p. lxvii), and more especially by that greatest of all the painters of the north, Rembrandt.

Among the most important portrait-painters of Amsterdam in the pre-Rembrandt period are *Dirck Barentsz* (1534-92), a pupil of Titian; *Cornelis Ketel* (1548-1616); *Aert Pietersz* (1550-1612; son of *Pieter Aertsen*), of whose works the Ryks Museum possesses large examples dating from 1599 and 1603; *Cornelis van der Voort* (1576-1624), highly thought of by his contemporaries; *Werner van Valckert*, a pupil of Goltzius, who painted in 1620-27 at Amsterdam; and *Nicolaes Elias* (ca. 1590-ca. 1655), master of Van der Helst, whose fine corporation-pieces are now seen to advantage in the Ryks Museum.

Slandered and grossly abused as Rembrandt has been by dilettanti scribes of the 18th century, the enthusiastic eulogium bestowed upon him by the youthful Goethe must be noticed as an exceptional tribute. It is only in recent times that the researches of Wilhelm Bode and the Dutch *savants*, particularly of Scheltema, Vosmaer, De Roever, and Bredius, undertaken in a spirit of affectionate devotion, have vindicated the truth concerning him. **Rembrandt Harmensz van Ryn,** the son of a miller of Leyden, was born on July 15th, 1606. That he first saw light in his father's mill is a story for which there is as little foundation as that he first studied art amongst his father's flour-sacks. His first instructors were *Jacob van Swanenburgh*, who had studied in Italy and was married to a Neapolitan, and *Pieter Lastman* (p. lx), to whose style his first works (ca. 1627) exhibit an extraordinary resemblance. In 1631 Rembrandt removed to Amsterdam, which had gradually outstripped the other towns of the Republic and had become virtually its capital, ascendant not only in the domain of politics, but prescribing also the direction to be given to the study of art. A new and stately architecture, which subsequently exercised extraordinary influence in Germany, testifies to the splendour of the town at that period. *Vondel* and *Hooft* represent the muse of Poetry, while numerous engravers and painters, of whom several connected themselves later with Rembrandt, such as *S. Koninck* (p. lxv) and *Jan Lievens*, found employment in Amsterdam.

Rembrandt very soon made himself famous as an artist; fortune smiled upon him, too, in his love affairs. From the year 1633 the face of a good-tempered, handsome woman appears from time to time in his pictures. This is *Saskia van Ulenburgh*, the daughter of a Friesland lawyer, whom he brought home as his bride in 1634. The numerous portraits of Saskia, painted by the great artist with evi-

dent gusto, have familiarized us with her countenance; the best are those in the galleries of Dresden and Cassel. After Saskia's death (1642) Rembrandt's private affairs took a turn for the worse. He had furnished his spacious house in the Joden-Breestraat with refined taste in the style of a nobleman's mansion. The walls of his apartments were covered not only with works from his own and his pupils' hands, but such Italian masters as Palma, Giorgione, etc., were likewise represented. He possessed also numerous antique busts, vases, weapons, and costumes, as well as a choice collection of engravings, drawings, and etchings. The great financial collapse, which since 1653 had continued in Amsterdam, bringing wide-spread and ruinous disaster upon the community, did not suffer our painter to escape. He was declared bankrupt in 1656, and an inventory of his effects was taken by the commissioners of the 'desolate-boedelkamer'. The sale of his antiquities and paintings, which to-day would represent a value of thousands of pounds, realized in 1657 only 5000 florins. The house itself and the collection of engravings were brought to the hammer in the following year. Rembrandt thenceforward resided in a modest dwelling in the Rozen-Gracht along with his son Titus (d. 1668), comforted by the faithful affection and ministrations of his servant Hendrikje Jaghers or Stoffels (d. ca. 1663). The close of his life found him poor and living in complete retirement; still busy notwithstanding, and still capable of laughter, as a portrait of himself from his own hand (painted about 1668) gives evidence. He was buried on 8th October, 1669. Of about 550 paintings attributed to him only about 30 now remain in Holland.

In Rembrandt's career as a painter we notice an uninterrupted and brilliant process of development. It is true that even his early works show his fondness for effects produced by strong and full light thrown upon the principal figures, but it is not till after several years residence in Amsterdam that his pictures are suffused with that rich golden-brown tone which invests his masterpieces with their subtle and peculiar charm. About 1654 his pictures receive a still darker brown tone, relieved, however, by a definite scheme of colouring, in which a deep red is conspicuous, while they retain their unfaltering breadth of execution. These several methods of Rembrandt are admirably illustrated in his masterpieces exhibited in the various galleries of Holland. The 'Regent' picture in the Hague Collection, known as 'The Anatomical Lecture', which contains portraits of Professor Nicholas Tulp and the members of the Surgeons' guild, belongs to the year 1632. This picture is an excellent example of the master's art, which has enabled him to animate a momentary action of this portrait group with dramatic life, by force of a concentrated expression and accentuation of tone. The 'Night Watch', preserved in the museum at Amsterdam, Rembrandt's greatest work, was painted ten years later. It bears the date

1642 and shows with what skill this master of chiaroscuro could, by its means, convert a prosaic occurrence, such as that of this band of citizen musketeers sallying forth from their guildhouse, into a scene abounding in poetical expression and exciting the liveliest emotions in the beholder. In the so-called 'Staalmeesters' picture, portraits of the syndics of the Clothmakers' guild in Amsterdam (belonging to the year 1661), the entire tone seems to be permeated by a golden-brown medium. Art has never again produced so rich and vigorous a picture of life or poetry of colour so entrancing as these three pictures reveal to us. Unconsciously our thoughts recur to Shakespeare's familiar creations, and we recognise in these two mighty art-champions of the north kindred natures and a corresponding bent of fancy.

It must not, however, be assumed that Rembrandt confined himself to the representation of 'Regent' pieces, portrait groups (as the 'Jewish Bride' in the Ryks Museum at Amsterdam), and single portraits (*e.g.* Elizabeth Bas in the Ryks Museum and Jan Six and Anna Six in the collection of J. P. Six at Amsterdam). We possess many Scriptural pictures by him, scenes from the New as well as Old Testament, for the most part scattered in other countries. The Hague, however, possesses admirable examples of this class of pictures in 'Simeon in the Temple' (bearing the date 1631), 'Susanna at the bath' (1637), 'David and Saul', a later brilliantly coloured work (all three in the Mauritshuis), and 'Bathsheba', in the Steengracht collection. Here, too, Rembrandt preserves a mode of treatment peculiarly his own. In representations of our Saviour's passion the tragic event is pourtrayed in a harsh matter-of-fact spirit, and might serve to illustrate the well-known hymn, 'O Head once full of bruises'. A serener, happier expression of solemnity prevails in the Parables, which enables us fully to realize their significance, often sufficiently obscure. Scenes from the youthful life of Christ have an idyllic charm of their own, and in all Rembrandt's religious compositions the endeavour is apparent to bring them within the range of human apprehension — a fact important for a right understanding of the Protestantism of the 17th century. Rembrandt touched also the regions of Mythology (as is proved by the painting No. 2024 in the Ryks Museum, p. 391, the true meaning of which has not yet been satisfactorily explained); but, as will be readily understood, with more doubtful success. On the other hand his landscapes, devoid of incident though they be, exhibit the master's feeling for colour and poetical expression in the most favourable light.

It need hardly be mentioned that in order to become intimately, and as it were personally acquainted with Rembrandt, the collection of his etchings, about 250 in number, and his drawings, over 1500, must be carefully studied. Among the best-known, the rarest and most beautiful of his etchings, are 'Rembrandt's Portrait with the

Sword', 'Lazarus Rising from the Dead', the 'Hundred Florin Plate' ('Healing of the Sick'; the former name, by which it was popularly known in the 18th century, now no longer applies, inasmuch as in 1867 the sum of 1000*l.* was paid for a single impression), 'Annunciation', 'Ecce Homo', 'The Good Samaritan', the great 'Descent from the Cross', the portraits of Tolling, Bonus, and Six, the landscape with the mill, and that with the three trees. Admirable examples of his drawings are to be found in the Ryks Museum at Amsterdam and the Teyler Museum at Haarlem.

A goodly array of pupils and imitators are gathered around Rembrandt. His influence was not confined to Amsterdam alone but extended to the neighbouring schools, that of Haarlem for example. Amongst his more immediate followers may be mentioned *Gerbrand van den Eeckhout* (1621-74), whose works frequently bear Rembrandt's name (the Museum of Amsterdam possesses one of the best of his pictures — The Adulteress), and *Ferdinand Bol* of Dordrecht (1616-80), who deserted his native style after the death of his master. The 'Regent' picture, formerly in the Lepers' Hospital and now in the City Hall at Amsterdam, belongs to his best time (1649).

Govert Flinck, of Cleves (1615-60), may be said almost to have rivalled Rembrandt at the outset of his career. Besides his two best 'Regent' pieces (dated 1642 and 1648), there is in the Museum of Amsterdam a Scriptural picture by him. It represents Isaac in the act of blessing Jacob, a favourite subject with the school of Rembrandt. Amongst the number of Rembrandt's satellites are also *Jan Lievens* (1607-74); *Jan Victoor* or *Victors* (1620- ca. 1672); *Ph. Koninck* (1619-88), the landscape-painter; *Salomon Koninck* (1609-56), whose Scriptural pictures and portraits bear so strong a superficial resemblance to those of Rembrandt that they are often mistaken for his; *Jacob Backer* (1608-51), intimately associated in his youth with Govert Flinck, and his companion in Rembrandt's workshop; *Nicholas Maes*, of Dordrecht (1632-93), whose best works belong to the time of his youth (1650-60), as, having in after-life settled in Antwerp, he seriously deteriorated under the influences of the school of Rubens; *Karel Fabritius*, who came to a premature end by a powder explosion in Delft (1654); and *Bernard Fabritius*.

Another of the most eminent contemporaries of Rembrandt was **Jan Vermeer** (1632-75), of Delft, who pursued a course of great independence and seems to have been influenced by no other master except, to a slight extent, Karel Fabritius. Young women engaged in all kinds of household work or in the more congenial occupation of love-making, interiors, and street-scenes, are the favourite subjects of this rare master, all wondrously pure in colour, abounding in delightful effects of perspective, full of life, at once truthful and charming, entitling them to rank amongst the gems of Dutch art. Both during his lifetime and afterwards his style was frequently imitated.

Scarcely inferior to Vermeer of Delft, and frequently confounded with him, is **Pieter de Hooch** (1630-ca. 1677), celebrated for the fascinating effects of light in his interiors. And last, but not least, of this artist array who, whether as pupils or followers, are associated with Rembrandt, comes **Gerard Dou** (born at Leyden in 1613; d. 1675), the great master of minuteness of finish, whose 'Night School', 'Maidens by candle-light', and 'Hermits' are in so much favour with the public, commanding prices commensurate with the admiration bestowed upon them, though it must be said of his works that skilful and delicate manipulation takes the place of poetical expression, and that the range of his fancy is contracted in measure corresponding with his painstaking elaboration of finish. This latter quality, however, must receive its due meed of praise. On the other hand Dou is connected with a number of painters of declining excellence, such as *Frans van Mieris the Elder*, of Leyden (1635-81), *Pieter van Slingelandt* (1640-91), *Godfrey Schalcken* (1643-1706), *Abraham de Pape* (ca. 1625-1666), and many others.

It will be seen, then, that Rembrandt's influence was as weighty and comprehensive as the products of his easel were great in number and surpassing in quality. Painters of the most widely differing motives acknowledge him as their master and example, and he has led the way, not only in historical and portrait painting, but in landscape too, and in the so-called genre painting. In this respect **Bartholomew van der Helst,** to whom many would assign a place amongst the foremost realists next to Rembrandt, cannot compare with him. Van der Helst was born at Haarlem in 1613, and ended his days at Amsterdam in 1670, in the enjoyment of great wealth and general esteem. Nicolaes Elias (p. lxii) is regarded as his teacher. Nothing is known of his relations with Rembrandt, whose path he appears to be continually crossing without compromising his independence. He was the favourite portrait-painter of the wealthy burghers of Amsterdam, and confined himself almost entirely to the painting of 'Regent' pieces and portraits. His most celebrated work, the Arquebusiers' Banquet (1648), is in the Museum of Amsterdam (which also possesses the Arquebusiers' Guild of 1642, and the 'Doelenstuk' of 1657), and when compared with Rembrandt's 'Night Watch', admirably illustrates the points of difference between the two masters. Van der Helst presents to us Nature as she is, unrelieved, a bare reality. If Nature herself could paint she would have given us a picture such as Van der Helst's. It is otherwise with Rembrandt. Upon all his works he sets the seal of his individuality. As the reality presents itself to his eye, so he reproduces it with just that degree of truthfulness which his intention prescribes. Van der Helst's are mere imitations, illusive in their fidelity, but leaving no enduring impression.

Frans Hals, of Haarlem, a somewhat earlier painter, stands in much closer analogy with Rembrandt as founder of a school than Van der Helst does. Though of Haarlem parentage, he was born at Antwerp (about 1580). When he returned to Haarlem is not known. He married in 1610, unhappily as the event proved, for in 1616 he was brought before the Burgomaster for ill-treating his wife, and had to promise to abstain for the future from 'dronkenschappe'. Of the joys of conviviality which he could so well depict he freely partook, and thus got into difficulties which his prolific pencil failed to avert. His goods and chattels were sold by auction in 1652 to pay his debts, and he became in his old age a pensioner of the town. His death took place in 1666, at the age of 86, his labours having extended over half-a-century. The earliest of his paintings known to us bears the date 1616, the Banquet of Officers of the St. George's Guild of Musketeers, in the Museum of Haarlem, where the most considerable of this master's 'Regent Pieces' are collected. Amongst these the Assembly of Officers of the 'Kloveniers Doele' (1633), and Assembly of Officers of the St. George's Guild (1639), are the best. Rembrandt's influence is still apparent in pictures of the succeeding decade, without however impairing the individuality of the artist. The utmost vivacity of conception, purity of colour, and breadth of execution, which in his latest works betrays a handling of the brush so uncompromising that drawing is almost lost in a maze of colour-tone, are distinguishing characteristics of Frans Hals, who, besides the 'Regent Pieces' referred to, was the author of numerous portraits; and he has immortalized such popular figures as the 'Rommelpott Players', 'The tipsy old wife, Hille Bobbe', and 'The jolly shoemaker, Jan Barentz', ready either for a drinking bout or for service in the fleet with Admiral Tromp.

His best known pupils are *Adriaen Brouwer* (b. at Oudenaarde, ca. 1605; d. at Antwerp, 1638), and **Adriaen van Ostade** (b. at Haarlem, 1610; died there, 1685). As we do not possess more correct biographical data concerning the former of these, we must accept as true the stories told of him and his fellows by authors of the 18th century. He is his master's most formidable rival in the naïve conception of national character, as well as in mere technical skill; and had he lived long enough to mature his natural powers he must have borne away the palm now conceded to Adriaen van Ostade. In the earlier efforts of Adriaen van Ostade we are reminded of Brouwer; it was after the year 1640, or thereabouts, when the influence of Rembrandt was in the ascendant with him, that he first displayed those technical qualities and artistic predilections which have made him a favourite with the most fastidious connoisseurs. Grace and beauty are attributes which the forms crowded into his cottage-interiors or animating his courtyard scenes certainly do not possess; but they always abound in lusty life, characteristic and appropriate, whether playing cards, intent upon the enjoyment of pipe and glass, or dancing accompanied

by the ever-present fiddler; and with such marvellous effect is colour accentuated, so complete is his mastery of chiaroscuro, that nearly every picture may be said to provide a new 'feast for the eye'. His representations of courtyards (usually enclosed) possess, perhaps, a higher pictorial charm than his interiors; and it was certainly more difficult to secure harmony of tone and colour in the former than in the latter. With Adriaen van Ostade are connected his brother, *Isaac van Ostade* (1621-49), whose high promise was frustrated by an early death, *Cornelis Bega* (1620-64), and *Cornelis Dusart* (1660-1704).

And thus we are brought to the almost innumerable throng of Genre Painters, who have imparted to Dutch art its peculiarly distinctive attributes and have secured its greatest triumphs. It would be difficult to distinguish amongst the genre painters of Holland various degrees of excellence, inasmuch as each in his respective and, as a rule, contracted sphere, has asserted an indisputable supremacy. It is unfortunate that their works are rarely to be met with in Dutch collections, as the greater number have been transferred to foreign galleries, so that Holland is no longer exclusively the place where the genre and landscape painters of the Netherlands can be studied. It must suffice, therefore, to mention the most conspicuous names.

The genre painters are usually divided into several groups, according to the subjects which they make peculiarly their own; pictures, for example, belong to the higher or lower genre as they set before us the more refined or coarser aspects of social life, the world of fashion or the vulgar herd. These, however, are merely adventitious distinctions and do not by any means sufficiently account for this latest development of Dutch art, resolving itself as it did into a number of local schools. *Dirck Hals* (d. 1656), a younger brother of Frans Hals (to whom many genre works by Dirck have been ascribed), *Anton Palamedesz* (ca. 1601-1673), *Jacob Duck*, *Pieter Codde* (ca. 1600-1678), and others abound in pictures of soldiers and cavaliers contending with Venus and Bacchus, or engaged in the sterner encounter of pitched battle and skirmish; in illustrations, too, of the fierce licence engendered by the wars of the 17th century; figures roaming hither and thither without restraint, lusty and light-hearted. In striking contrast to such scenes as these are the pictures of a peaceful and refined domestic life, occasionally disconcerted by the vicissitudes of love, which formed the favourite theme of **Gerard Terburg** *(ter Borch)*, born at Zwolle in 1617, a man who had travelled much and who died at Deventer in 1681. He, together with his successors, *Gabriel Metsu*, of Leyden and Amsterdam (ca. 1630-1667), *Caspar Netscher* (b. at Heidelberg, 1639; died at The Hague, 1684), etc., are generally known as 'stuff' painters, owing to the attention they bestow upon drapery

stuffs, especially silks and satins. It must be borne in mind, however, that in the absence of these external properties, thus carefully supplied, the refinements of life could not be invested with appropriate pictorial splendour. But these painters were not mere imitators of stuff and texture; they were capable of emotion, and could give utterance to the sentiments of romance. As a portrait-painter, too, Terburg has made a great reputation.

Jan Steen, the so-called jolly landlord of Leyden (ca. 1626-79), who, however, painted also at The Hague and Haarlem, was likewise a painter of social subjects, but in a line and in a manner quite his own. That he was a low-lived tippler is simply one of those wholly gratuitous slanders with which it was once the fashion to besmirch the painters of Holland. A jovial life was probably not repugnant to his tastes; and what is more to our purpose is the fact that a spontaneous joyousness pervades his works, and a sparkling sense of humour too; while as a colourist he must be looked upon as the foremost of the entire school. His pictures might be entitled comedies of life, in which man's follies are chastised with satire and his weaknesses held up to ridicule, but without the glaring exaggeration and obtrusive moralizing which make Hogarth's pictures (with whom Jan Steen has much in common) so unpleasant to look upon. Family feasts and merry-makings, the wedding of ill-assorted couples, quacks and their quackeries, lovelorn maidens ('hier baat geen medicijn, want het is minne pijn'), tavern brawls and similar scenes are his favourite subjects. Jan Steen has, and with justice, been likened to Molière. The greater number of his works, including many of the best, are in England, but he is well represented in most of the Dutch collections also and especially so in the Ryks Museum at Amsterdam. The Duc d'Arenberg possesses in his collection one of the very rare Scriptural pieces by this master, the 'Marriage at Cana'; another, 'Laban searching for his images', is in the Municipal Museum at Leyden.

Jan Steen is a solitary personage. He stands alone, and has no followers. So much the more numerous, and at the same time intimately associated, are the painters whose genius found employment in the domain of landscape, which they rendered with true artistic appreciation, and enriched as well as animated by the addition of living forms. Very frequently these 'landscapes with figures' are the result of friendly co-operation. Thus *Adriaen van de Velde* of Amsterdam (ca. 1635-72), one of the most estimable as well as gifted of Dutch painters, supplied the figures for the landscapes of his master Wynants, for Moucheron and Jan van der Heyde, and even for Hobbema and Ruysdael. *Philips Wouverman* (1619-68) has perhaps the greatest reputation for these figure pictures, of which some 800 may still be reckoned. Cavalry combats, hunting scenes, in which horses always play a conspicuous part, he has repeated with endless variations, seldom, however, passing the bounds of

mediocrity. To enumerate the names of all who occupied this particular field is simply impracticable, for it is precisely in this field that Dutch art was most prolific. We must, however, mention (as akin to the foregoing) *Paul Potter* (b. 1625; d. at Amsterdam, 1654) chief of animal-painters, to whose pictures landscape lends idyllic charms, and whom we must accept as a classical example of the entire fraternity. A consummate draughtsman, he was at least as eminent as a colourist, especially in his smaller pictures. *Karel du Jardin* (1622-78), an exuberantly fertile painter, owes his best qualities to the foregoing, but the inequality of his works shows his inability to resist other less favourable influences. Other 'idyllic' painters, though standing several degrees lower, are *Jan Asselyn* (1610-52) and *Nicolaes Berchem* (1620-83), both of Amsterdam.

As landscape-painters must be named *Jan van Goyen* of The Hague (1596-1656); *Albert Cuyp* of Dordrecht (1620-91), son of Jacob Gerritsz (p. lxi), also eminent as a painter of portraits and animals; *Jan Wynants* (b. ca. 1625 at Haarlem, d. ca. 1682 at Amsterdam), famous for the number of his pupils and his own steady development; *Allart van Everdingen* (Alkmaar, 1621-75); *Salomon van Ruysdael* (ca. 1600-1670; Haarlem); **Jacob van Ruysdael** (ca. 1628-1682, at Haarlem and Amsterdam), 'excelling all other masters in a feeling for the poetry of northern landscape combined with the power of graphic embodiment'; and **Meindert Hobbema** (b. 1638, at Amsterdam; d. 1709), whose merits have only recently come to be appreciated. His works exhibit a moderate talent only for composition; the same motive constantly recurs in his pictures (the figures are for the most part by another hand); but in delicacy and thoroughness of elaboration, more particularly in his treatment of atmosphere and light, his pictures must be highly prized as works of genius of the highest order. — *Jan van der Meer* of Haarlem (1628-91) shows himself near of kin to Jacob van Ruysdael. Various other landscape-painters remained true to their national scenery, but in many cases they lapsed into a kind of mannerism, which is very apparent in the moonlight-scenes, conflagrations, and winter-scenes of *Aart van der Neer* (Amsterdam, 1603-77). The better pictures of the last-named artist, such as his forest-landscape in the Van der Hoop collection, are, however, not inferior to those of Ruysdael and Hobbema, whom he also resembles in his death in poverty and obscurity. Fashion also began to demand the study of Italian landscapes, and in the second half of the 17th century compositions of this kind are decidedly predominant. Among the earliest examples of this tendency are *Jan Both* of Utrecht (ca. 1610-1652), *Adam Pynacker* (1622-73), and *Herman Swanevelt* (ca. 1600-1655).

It is well known how marine painting (*Simon de Vlieger*, 1601-ca. 1653, at Rotterdam, Delft, and Amsterdam; *Willem van de Velde*,

the Younger, 1633-1707) and architectural painting (*Jan van der Heyde*, 1637-1712; *Hendrik van Vliet*, ca. 1611-1675, at Delft; *Emanuel de Witte*, 1617-92, at Amsterdam) prospered in Holland, and how the national art, as it were with its last breath, gave birth to the so-called 'still-life' (*Willem van Aelst* of Delft, *Abr. van Beyeren* at The Hague, *Willem Kalff* at Amsterdam) and flower painting (*Jan Davidsz de Heem*, 1606- ca. 1684, Utrecht and Antwerp; *Rachel Ruysch*, 1664-1750, Amsterdam; *Jan van Huysum*, 1682-1749).

Art in Belgium and Holland

since the beginning of the 19th Century.

By Walther Gensel.

In modern art as in ancient the part played by the two countries of which the present Handbook treats has been important not merely in comparison with their size. Belgium has achieved eminence in all branches of art, and in painting and sculpture more especially has exerted a powerful influence on the art of all Europe; Holland, on the other hand, clinging closer to her own traditions, has concentrated her attention upon painting and in that domain has reached a second blossoming-period not unworthy of the past. The following remarks are intended merely to direct attention to the chief artists and works of art whose acquaintance is to be made in the galleries, town-halls, churches, and streets of Belgium and Holland.

In **Belgium** a revival in PAINTING was confidently expected when *Jacques Louis David*, the great 'classic' master, settled in Brussels on his expulsion from France in 1815. At that period no one could expect to rank as a finished master unless he had received at least the final polish in Paris; and in the Belgian capital David met again many artists who had sat at his feet in Paris and who still worked under his inspiration. But neither among these nor among the other Belgian painters was there any commanding personality. At the Antwerp Academy, which had been reopened in 1796 and reorganized in 1804, the director was *G. J. Herreyns* (1743-1827), in whose principal works the mannerisms of the 18th cent. still obtained. He was assisted by *M. I. van Bree* (1773-1839), who, as a pupil of Fr. A. Vincent, David's rival, aimed at uniting grace with classic dignity. Though the result was, from a modern point of view, a combination of insipidity and pomposity, Van Bree's influence as a teacher was both considerable and wholesome. Ghent also was the scene of an active artistic life. David's presence in Brussels failed, however, to lend the expected impetus. *François Navez* (1787-1869), his most gifted pupil, has left us portraits that are worthy of the teacher (Brussels Museum), but as a historic painter, even in his later period when he chose Ary Scheffer and Léopold Robert as his models, he is so cold and characterless that his appointment in 1839 to be director of Brussels Academy seems like an attempt to set back the clock.

Meanwhile, however, an important new school of painting had sprung up in Belgium, partly under the influence of contemporary French art and partly inspired by a direct return to Rubens; but this school found its ideals not in correct composition and purity of form, but in colour and motion; not in classic mythology and history, but in the great deeds of their own country's past. It is remarkable that the first important work of this school — *viz.* 'Burgomaster van der Werf at the siege of Leyden', painted by *Gustav Wappers* (1803-74) in 1830 (see p. 439) — commemorates the heroism of a Dutchman, *i.e.* of a native of the country from which Belgium tore herself free in the very same year. In 1833, however, Hendrik Leys followed with an episode from the Spanish oppression, and a storm of enthusiasm was raised by Wappers's 'Beginning of the Revolution of 1830' (p. 119) in 1835 and by Nicaise de Keyser's 'Battle of the Spurs' (p. 80) in 1836. It was felt that a truly national school of painting had arisen as in the days of Rubens. But today we are so completely out of sympathy with these historical compositions that we can hardly do justice to the great amount of actual ability that was lavished on them, or to the progress they display in vivacity of conception as well as in colouring and in the handling of light. Wappers's painting of the Revolution affects us like a skilfully arranged living picture; and even the 'Abdication of Charles V.', by *Louis Gallait* (1810-87), and the 'Compromise of the Netherlandish Nobles', by *Edouard de Biefve* (1808-82), depend for their interest almost entirely upon their subjects (p. 119). Yet these paintings when exhibited in Germany in 1842 excited such enthusiastic admiration that for a time Antwerp challenged the artistic supremacy of Paris in the eyes of German painters. Probably the most striking picture of this school is Gallait's 'Guilds of Brussels paying the last honours to the bodies of Counts Egmont and Hoorn', with its contrast between the waxen-white faces and the white sheets and black cover of the bed (Tournai Museum, p. 85). To Gallait we owe also some excellent portraits and some sympathetic genre works. But his fame is now far outshone by that of *Baron Hendrik Leys* (1815-69), who soon abandoned the lines followed by the others and adopted as his models first the Dutch artists of the 17th cent., then the early Netherlandish and German masters of the 15th and 16th centuries. The quality that attracts us immediately in Leys is his simplicity. The canvases of other artists suggest well-set and effective theatrical scenes; before the paintings of Leys we feel that we are actually beholding the life and labour of ancient Antwerp. At the same time his archæological accuracy and his sound sense of reality are combined with such a refined feeling for colour and such charming light-effects that his compositions are entirely satisfactory even from a purely artistic point of view. Thus Leys offers a parallel to Menzel in more than

one particular. Of his mural paintings the strictly historical scenes designed for the Hôtel de Ville at Antwerp (p. 177) are perhaps inferior to the less formally historical series rescued from his house on its destruction and now preserved in the same hôtel de ville. A step in advance of Leys was taken by his pupil *Henri de Braekeleer* (1840-88), who united the past with the present by painting (like Leys) the ancient saloons of Antwerp, but in their present form and with figures in modern costume. De Braekeleer is fond of introducing carpets and hangings with pronounced patterns, globes, maps, etc. into his pictures, restraining their variegated brilliance, however, with a matured taste. This artist, known as the 'painter of the window', died insane at an early age, and his works today are amongst the most prized. *Antoine Wiertz* (1806-65) offers the most complete contrast to Leys. The latter confined himself strictly within the limits of his own capacity; the former endeavoured continually to break through the barriers imposed upon him by nature; so that it is difficult, in presence of the eccentricities of an obviously disordered brain, to arrive at a just appreciation of the real achievements of the highly gifted artist (Wiertz Museum, p. 141).

The historical school has ramified far and wide and to this day, especially in Antwerp, has important adherents. The much admired portrait-painter *Emile Wauters* (b. 1846) first won his spurs as a historical painter, and to the same school belonged *Ferdinand Pauwels* (1830-1904), professor at Weimar and at Dresden, whose best work was executed in the Cloth Hall at Ypres. These painters had exalted the realism of Flemish art in opposition to the classicism of David and his followers, and in their turn they finally adopted pure naturalism, without idealization. Even before the year 1850 we detect traces of this movement. The leading genre-painters of the first half of the century — *J. B. Madou* (1796-1877) in Brussels and *Ferdinand de Braekeleer* (1792-1883), the father of Henri, in Antwerp — had rather devoted themselves to depicting convivial scenes in the spirit of Teniers; but *Charles de Groux* (1825-70) had within the same period, with his 'Bank of the Poor', begun the series of touching scenes of social misery that attract attention in Brussels Museum by the wonderful depth of their sombre tones (pp. 119, 120). He was followed by *Constantin Meunier* (1831-1905), who after an apprenticeship as a sculptor, turned his attention to painting scenes from hospitals, Trappist monasteries (p. 80), and similar subjects, and afterwards became the great interpreter, both in painting and in sculpture, of the 'Black Country' of Belgium.

It is commonly assumed that the presence of paintings by Courbet in the Exhibition of 1851 gave the decisive impetus. But in the central position of that exhibition hung cartoons and paint-

ings by Bendemann, Veit, Steinle, Hübner, and other German artists that were hailed with acclamation and around which clustered high hopes for the development of a Belgian school of mural painting in the grand style. As a matter of fact a number of attempts in this style followed; *Godefroid Guffens* (1823-1901) and *Jan Swerts* (1820-79) in particular embellished churches in Antwerp and St. Nicolas, the Hôtel de Ville at Courtrai, the Cloth Hall at Ypres, etc., with paintings of this kind, which brought them honours and applause though they are almost forgotten today. But it is impossible that a composition like Courbet's 'Stone-breakers' should have remained without influence on the younger generation that had already combined themselves in the independent Académie de St. Luc and a little later (1868) established the Société Libre des Beaux-Arts. Among the founders of the latter we note De Groux and Meunier (already named); Félicien Rops; *Alfred Verwée* (1838-95), the vigorous painter of browsing cattle; *Louis Dubois* (1830-80), whose portraits, animal pieces, landscapes, and studies of still-life exhibit an equal vigour of brush-work and beauty of tone; the distinguished marine painter *Louis Artan* (1837-90); and many others. Courbet's vigorous touch is, as it were, revived also in the magnificent studies of dogs by *Joseph Stevens* (1819-92), which are at least equal to the work of the more famous Landseer; in the canvases of the clever and versatile *Charles Verlat* (1825-90), who turned his hand to historical compositions, scenes from Palestine, combats of animals, and numerous other subjects; in the often trivially realistic stable-scenes by *Jan Stobbaerts* (b. 1839); and in the striking portraits by *Edouard Agneessens* (1842-85), who ranks with the elegant and profound *Liévin de Winne* (1821-80) among the very best portrait-painters of Belgium. Somewhat apart from these stands *Alfred Stevens* (1823-1906), Joseph's brother, who, after a brief period devoted to scenes of humble life, sought his subjects in the boudoirs of fashionable Parisian ladies and revealed such mastery in the reproduction of drapery and material accessories, such magic in his effects of light and colour, that his pictures are to this day the delight of connoisseurs. *Félicien Rops* (1833-98), still more distinguished as an engraver, chose a route of his own in his illustrations of the abysses of human vice. 'Daybreak in the capital' (p. 121) by *Charles Hermans* (b. 1839), an obtrusive 'picture with a purpose', though showing great skill in execution, has happily found no imitators. The influence of Courbet, Troyon, Rosa Bonheur and other French artists on the figure-painters finds its parallel in the effect of the Barbizon school on the Belgian landscape painters, among whom Théodore Fourmois, J. P. F. Lamorinière, Edmond de Schampheleer, and others had already distinguished themselves. Its most enthusiastic disciple was the short-lived *Hippolyte Boulenger* (1837-74), whose charming works betray an affinity some-

times with Corot, sometimes with Rousseau. The fact that he and his companions painted much in the woods of Tervueren has led critics to speak of a 'Tervueren School'. Among living landscape painters who enjoy a well-deserved reputation are *Joseph Heymans* (b. 1839), the vigorous *Frans Courtens* (b. 1853), *Albert Baertson* (b. 1866), painter of quiet towns, *Victor Gilsoul* (b. 1867), and many others. *Théodore Verstraete* (1851-1907) and *Frans van Leemputten* (b. 1850) devote themselves to landscape and village-scenes with figures in the manner of the French 'plein air' school. *Emile Claus* (b. 1849), in his brilliant figure-subjects and landscapes, worships at the shrine of the impressionism that has developed from the last-named school; and the neo-impressionist school also has its followers in Belgium, the most prominent of whom is *Théo van Rysselberghe* (b. 1862). *Alexander Struys* (b. 1852), one of the painters of popular life proper, has reaped great success in Germany and France as well as in Belgium with his vigorous scenes, beautiful in tone, from the life of the poor, the aged, and the sick. More individuality and more independence are evinced by *Léon Frédéric* (b. 1856) and *Eugène Laermans* (b. 1864). The paintings of both, are permeated with the profoundest social sympathy; but while the figures in the curiously conventionalized compositions of the latter seem to stand beneath the shadow of an inevitable fate, Frédéric in his crowded triptychs, painted with all the resources of the 'plein air' school, leaves room for the hope of a better time to come (the least in his early work 'Les Marchands de craie', p. 122), while he has produced such charming pictures as 'The Brook', consisting almost entirely of the glowing healthy bodies of children. Within the last fifteen years the symbolic, the archaic, and all similar movements have found adherents among the younger painters of Belgium. The Cercle d'Art Idéaliste, for example, founded in 1896, excluded from its exhibitions all works that are mere reproductions of nature and not synthetic compositions. But practically the only one of those artists known beyond the limits of Belgium is *Fernand Khnopff* (b. 1858), with his enigmatic female forms.

In Sculpture in Belgium during the Empire period the leading masters were *Gilles Lambert Godecharle* (1751-1835) and *Matthias Kessels* (1784-1836), a native of Holland. The former is represented in Brussels Museum by an excellent bust of Napoleon I. and by a graceful group ('Caritas'); of the latter the Museum possesses a delicately sympathetic sepulchral figure and a scene from the Deluge. In the next generation the prominent figure was *Willem Geefs* (1805-83), the most eminent member of a wide-spreading family of artists and an industrious sculptor, whose portrait-statues (*e.g.* that of Rubens at Antwerp) are met with all over Belgium — always creditable, often very excellent, but hardly ever impressive. His most able work is perhaps the monument to Count de Mérode in Ste. Gudule at Brussels. *Eugène Simonis* (1810-82) achieved popul-

arity by his equestrian statue of Godfrey de Bouillon (p. 99), the profile view of which is undeniably effective; as Director of the Academy from 1863 he exercised an excellent influence. · *Auguste Fraikin* (1817-93) is noted for his graceful figures of women and children (Venus and Cupid; Cradle of Bacchus), but his masterpiece is his admirable group of Counts Egmont and Hoorn (p. 103). Others of his works are to be seen in the Fraikin Museum at Herenthals, his native town (p. 211). The 'Prometheus Bound' of *Paul Bouré* (1823-48), who died young, and the 'Chastised Slave' of *Victor van Hove* (1821-91) are noteworthy as heralds of the ensuing period.

Belgian sculpture did not reach its zenith proper until after 1870. The first place here is claimed for the name of *Charles van der Stappen* (b. 1843), not a specially profound master, but a highly gifted, fertile, and tasteful sculptor, and one of the most suggestive of artists. Working sometimes in the spirit of classic art, sometimes in the baroque spirit, or again under an absolutely modern inspiration, and handling metal, marble, and ivory with equal mastery, Van der Stappen has produced ideal statues, great decorative compositions ('Instruction in Art', p. 106), sepulchral monuments, busts, and many other works, and has found time also to design gold and silver plate for the city of Brussels. Among the chief works of *Paul de Vigne* (1843-1901), who formed himself in Florence by a study of the art of the Quattrocentists, are the 'Triumph of Art' (p. 106) and the Monument to Breidel and De Coninc (p. 36). The sculptures on the Anspach Fountain (p. 131) are partly by him and partly by *Julien Dillens* (1849-1904), another highly fanciful and decorative spirit, whose most popular work is the 'Quiet of the Tomb', in the cemetery of St. Gilles (p. 143). An entirely independent line was followed by *Jef Lambeaux* (1852-1908), who seemed to aim at reviving in sculpture the exuberant and sensuous strength of Rubens. Though many of his productions border on the tasteless, no one will refuse admiration to 'The Kiss' (p. 187), 'The Wrestlers', 'The Bitten Faun' (p. 252), and other groups teeming with nervous life. *Léon Mignon* (1847-98), distinguished as an animal-sculptor, was a native of Liège, where his 'Bull-tamer' (p. 249) is preserved. Much older than all these was *Constantin Meunier* (p. lxxiv), who did not resume the chisel until after 1880, but achieved a European celebrity in 1896, and rose to the supreme pinnacle of fame. The foundrymen of the Borinage, the glass-workers of Seraing, and the dock-labourers of Antwerp furnished him with the models for his rough and angular figures, which in their grand simplicity strike a veritably classic note. Among his finest works are the pathetic group known as 'Le Grisou' (Fire-damp, p. 107), the 'Puddler' (p. 107), the 'Horse drinking' in the Square Ambiorix (p. 136), the 'Monument to Labour' (p. 108), all in Brussels, and the 'Stevedore' in Antwerp (p. 186).

These leaders, most of whom have joined the great majority, are followed by a considerable number of highly remarkable and in most cases younger sculptors, of whom we can name only a few. *Count Jacques de Lalaing* (b. 1858), who is a successful painter also, and *Thomas Vinçotte* (b. 1850), who is best known as a portrait-sculptor, have shown themselves to be versatile and fertile workers. The busts of Belgian authors and artists by *Jules Lagae* (b. 1862) are still more finished than the works of Vinçotte. *Charles Samuel* (b. 1862) is the sculptor of one of the most popular works in Belgium, *viz.* the group of Eulenspiegel and Nele on the monument to De Coster (p. 142). In the Brussels Museum *Guillaume Charlier* (b. 1854) is represented by his figures of fishermen, *Paul Dubois* (b. 1859) by a figure of a Seated Lady, which attracted attention in Paris, and *Pierre Braecke* (b. 1859) by a pathetic group entitled 'The Pardon'. In most of these artists a vigorous realism prevails, but in the tenderly sympathetic female figures by *Victor Rousseau* (b. 1865) a deliberate conventionalism is obvious. The strange style of *Georges Minne* (b. 1867), with its reversion to Gothic forms, has found its adherents. The observant visitor to Brussels, who carries on his studies not only in the Museums but also in the streets and squares (Botanic Garden, Square Ambiorix, Avenue Louise, etc.), will find recurring cause for admiration in these modern Belgian sculptures, which may perhaps be inferior to the sculptures of Paris in number, but not in average ability.

In comparison with this rich development in painting and sculpture, ARCHITECTURE in Belgium has rather lagged behind. The Belgian architects, like those of other countries, designed in the accepted styles, frequently, however, without independent mastery of the earlier style but with an indolent reliance on Parisian models. The leading architect in the Empire style was *Louis Roelandt* (1786-1864) of Ghent, who built the University there (long considered the finest of its kind), the Palais de Justice, and the Theatre, and impressed his style on entire quarters of the town. *Tielman Suys the Elder* (1783-1861) and *L. E. A. Damesme* of Paris, architect of the Théâtre de la Monnaie, designed in the same style at Brussels. Subsequently, especially after the laying out of the Inner Boulevards, an enormous building activity developed in Brussels, during which the classical style with a leaning towards the style of Louis XVI. prevailed at first, while recourse to the Flemish Renaissance style occurred only occasionally at a later period. Among the outstanding buildings in the former style are the imposing Passage St. Hubert by *J. P. Cluysenaar* (1847), the National Bank by *Henri Beyaert* and *Wynand Janssens* (1864), the almost too elaborately decorated Exchange by *Léon Suys the Younger* (1874), and the Museum by *Alphonse Balat* (1882). In the no less flourishing Antwerp the Palais de Justice by *Louis Baeckelmans* (1875), the Museum by *J. J. Winders* and *Fr. van Dyck* (1879-90), and many other

buildings are in this style also. Examples of the modern Flemish Renaissance style, founded on native models, are the picturesque National Bank at Antwerp (1875-80) and the admirable Railway Station at Tournai, both by H. Beyaert, *J. J. van Ysendyck's* (1836-1901) Hôtel de Ville at Anderlecht, and his handsome Southern Station at Antwerp, and the Palais d'Assche (p. 125) at Brussels by Balat. Among the adherents of the Gothic style the most prominent was *Joseph Louis Schadde* (1818-94), architect of Antwerp Exchange (1872) and of Bruges Station. Many architects have done good service in restoring ancient edifices, and among them we may mention *Victor Jamaer* (1825-1902), who restored the picturesque Brodhuis and much of the Grand' Place at Brussels. The Palais de Justice in Brussels, the largest edifice in the country, was built by *Joseph Poelaert* (1817-79), who, by combining Doric, Egyptian, Assyrian, and other elements has succeeded in producing a distinctive work of art, that is not only strikingly imposing and picturesque from the exterior, but has also successfully solved various difficulties in the interior. Since the closing decade of last century a band of younger architects has appeared who, developing suggestions originally obtained from England, have become the first Continental architects to found, in connection with a new industrial art, an entirely modern architecture, quite independent of all previous styles. Their leaders are *Paul Hankar* (1861-1901) and *Victor Horta*, builder of the Maison du Peuple (p. 133). *Henri van de Velde* (b. 1863), an adherent of the same school, has had to seek in Germany an adequate field for his activity. This 'New Belgian' style is commonest in the suburbs of Brussels.

At first glance the modern art of **Holland** seems almost meagre in comparison with the artistic wealth of Belgium. The bare Dutch churches contain almost no works of art, and there is scarcely a striking monument in all the public squares of Holland. In the domain of architecture Amsterdam has few structures to compare with the monumental buildings of the chief Belgian cities, apart from the large Ryks Museum and the imposing Railway Station by *Peter Cuypers* (b. 1827) and, quite recently, the Exchange and the Insurance Bank by *Hendrik Petrus Berlage* (b. 1856). Even in painting Holland took a much longer time than Belgium to achieve a really important school of art. The historical painters of the classical and romantic period are hardly represented even in the public collections. It is sufficient to name *Jan Willem Pieneman* (1779-1853), whose huge picture of the Battle of Waterloo hangs in the Ryks Museum, though his chief merits are as a portrait painter and as an active director of the Academy. We may note also that *Ary Scheffer* (1795-1858) was born in Dordrecht (p. 458), though he is more appropriately assigned to the French school than to the Dutch. More interesting to us are the landscapes and genre pictures of the first

half of the century, which are to be found in the Municipal collection and the Fodor Museum at Amsterdam, in the Teyler Museum at Haarlem, and in the Boymans Museum at Rotterdam, and elsewhere. The carefully studied works of the landscape painters *Andreas Schelfhout* (1787-1870) and *Barend Cornelis Koekkoek* (1803-62) and of the marine painter *Joh. Christianus Schotel* (1787-1838) are fairly numerous in Germany as well as in Holland; and a considerable vogue was enjoyed also by the genre scenes and costume pictures of *Hubertus van Hove* (1814-67), *David Bles* (1821-99), *Alexander Hugo Bakker-Korff* (1824-82) and their companions, which recall sometimes Leys, sometimes Meissonier or Stevens, and sometimes seem to derive direct from Vermeer or De Hooch. *Jozef Israëls* (b. 1824), since Menzel's death the Nestor and *doyen* of European painters, belongs to this circle. With the brothers Maris, Mauve, and others who were contemporaries at The Hague shortly before 1870, he founded the Hague School. Israëls was the first great modern Dutch painter and he has remained the greatest. Though far inferior to the Frenchman Millet in draughtsmanship, he equals him in depth of feeling and excels him in the representation of light. No one has more touchingly depicted helplessness, weariness, and heartache. The subject and still more the title of his 'Alone in the World' (Amsterdam Museum) have been criticized as 'literary', but what poet could have more poignantly realized the significance of that phrase? We must pause a little before passing from these scenes from the life of the fishing-village and the ghetto, with their almost Scriptural atmosphere, to the works of the other masters of The Hague. The oldest of these, *Johannes Bosboom* (1817-91), also was highly successful in representations of the lighting of interiors, but he is deficient in the deeper human interest. The brothers Maris are significant figures in art, full of delight in the beauty of their country, full of poesy and delicate sense of colour. *Jacob Maris* (1837-99), the oldest brother, delighted in painting the great windmills of Holland, the canals in the Dutch towns, and coast-scenes, but he produced also some charming interiors with figures, such as the Waiting-woman (at Rotterdam). *Willem Maris* (b. 1844), the youngest brother, affects sunlit landscapes, enlivened with cattle or other animals. *Matthys Maris* (b. 1839) strongly resembled Jacob in his earlier paintings, but not much of his work is to be seen in Holland for in 1877 he settled permanently in London, where he produces fairy scenes, glowing in colour. Not unlike Willem Maris is *Anton Mauve* (1838-88), who also paints landscapes with sheep or cattle, but in a softer key and in a mistier atmosphere. The influences both of Israëls and of the Maris may be detected in the works of *Adolf Artz* (1837-90), painter of interiors, who is represented in the Ryks Museum by a charming Orphanage Scene with delicate light effects; *Albert Neuhuys* (b. 1844), whose favourite subjects are effective interiors with children; *Bernardus Blommers* (b. 1845), another excellent painter of children,

who, however, produced also cheerful open air scenes; and others. Among the landscape-painters proper we may mention also *Johannes Weissenbruch* (1822-80), *P. J. C. Gabriel* (1828-1903), and *J. B. Jongkind* (1819-91), the last of whom was a precursor of impressionism in France. At the head of the marine painters stands the vigorous *Hendrik Willem Mesdag* (b. 1831), who has presented a collection of paintings to the state, including some marvellous examples of the Barbizon School and a number of fine works by his contemporaries at The Hague. *Madame Therese Schwartze* (b. 1852) has won a European reputation for her portraits. But it is impossible here to exhaust the list of the excellent painters of The Hague, and we content ourselves with mentioning only *G. H. Breitner* (b. 1857), who reveals a remarkable breadth of brush-work and depth of tone in his street-scenes and scenes from military manœuvres.

It was assuredly not by chance that the reaction against the Hague School at the close of the century took its rise in Amsterdam. The prosperous but somewhat prosaic commercial capital challenged the poetic and quiet seat of the court. Possibly it was felt that the Hague School could not be outbidden in its own domain, or possibly French, Belgian, or British influence was at work; but, however it was, under the leadership of *Jan Veth* (b. 1864), the portrait-painter, and *H. J. Haverman* (b. 1857), the rights of the line, of thought and synthesis were proclaimed. The most original artist of this school is *Jan Toorop* (b. 1860), in whose symbolical compositions we trace Javanese, Pre-Raphaelite, and Old-German influences, and whose best work is probably to be found in his pencil-drawings, especially his charming portraits of children. The most conspicuous 'monumental' painter is *Anton Derkinderen* (b. 1859), who has returned viâ Puvis de Chavannes to the Trecentists (mural paintings in the Hôtel de Ville at 'S Hertogenbosch; stained-glass windows in the Exchange and the University at Amsterdam, etc.). The unfortunate *Vincent van Gogh* (1853-90), who died insane, aimed at reproducing the inner life of nature, at bringing down and fixing the sun upon his canvas. His paintings, long scoffed at and looking as though thrown upon the canvas in a frenzy, have now found their way even into public collections. That the work of these artists and their comrades deserves respect goes without saying. But that the future of painting in Holland lies along their lines and not along the lines of the great masters of The Hague is a view that will commend itself to few.

Bibliography for Belgium and Holland.

Among recent English books relating to **Belgium** may be mentioned the 'History of Belgium', by *D. C. Boulger* (Part I; London, 1902); 'The Story of Belgium', by *C. Smythe* (London, 1900); 'The Constitution of Belgium', translated, with notes, by *J. M. Vincent* (Philadelphia, 1898); 'The Cities of Belgium', by *Grant Allen* (London, 1906); 'Belgian Life in Town and Country', by *D.C. Boulger* (London, 1904); 'Belgium and the Belgians', by *C. Scudamore* (London, 1901).

The following are some of the most recent English books on **Holland**: 'The Story of Holland', by *J. E. T. Rogers* (London, 1886); 'The Heart of Holland', 'Picturesque Holland', and 'The Dead Cities of the Zuyder Zee', all three translated from the French of *Henri Havard;* 'Holland', trans. from the Italian of *E. de Amicis* (London, 1883); 'Through Holland', by *C. W. Wood* (London, 1877); 'Sketches in Holland and Scandinavia', by *A. J. C. Hare* (London, 1885); 'Dutch Life in Town and Country', by *P. M. Hough* (London, 1901); 'Holland and the Hollanders', by *D. S. Meldrum* (2nd edit., London, 1899); 'The American in Holland', by *W. E. Griffis* (Boston, 1899). It is hardly necessary to mention *J. L. Motley's* 'The Rise of the Dutch Republic' and 'History of the United Netherlands'. 'Motleys Dutch Nation' is a condensation of the former brought down to 1908, by *W. E. Griffis*.

Those who take an interest in **Flemish and Dutch Art** may be referred to *Crowe and Cavalcaselle's* 'Early Flemish Painters' (1857; 3rd ed., 1879), *Conway's* 'Early Flemish Artists' (1887), or *Burger's* 'Musées de la Hollande' (1860-61); and to works by *Max Rooses, Fromentin, Guiffrey* (these in French). *Bode, Bredius, Burckhardt, Max Friedländer, Vosmaer, Karl Neumann, K. Voll*, etc. (in German).

Among recent works on modern art are *C. Lemonnier's* 'Histoire des Beaux-Arts en Belgique' (Brussels, 1881), *R. Muther's* 'Die Belgische Malerei im XIX. Jahrhundert' (Berlin, 1904), *W. Gensel's* 'Constantin Meunier' (Leipzig, 1907), *Hymans's* 'Belgische Kunst des XIX. Jahrhunderts' (Leipzig, 1907), *G. H. Marius's* 'De Hollandsche Schilderkunst in de negentiende eeuw' (The Hague, 1904), *E. Hessling's* 'La Sculpture Belge Contemporaire' (Berlin, 1903), and *Destree's* 'Renaissance of Sculpture in Belgium'.

Maps. The best maps of Belgium are those issued by the *Institut Cartographique Militaire* on the scales of 1:20,000 (430 sheets at 1½ fr. plain, 2 fr. coloured), 1:40,000 (72 sheets at 2 to 5 fr. per sheet, according to style), 1:100,000 (26 sheets, in course of publication), and 1:160,000 (six sheets at 9 fr. plain, 12-15 fr. coloured; cyclists' edition 18 fr.). The Institut has also published a 'Carte Géologique du Sol de la Belgique', by *A. Dumont*, on a scale of 1:160,000 (9 sheets, not sold separately; 40 fr.).

The best map of Holland is the *Topographische en Militaire Kaart van het Koningrijk der Nederlanden, uitgegeven door het Ministerie van Oorlog* (1:50,000; 62 sheets at 1½ fl.). Mention may also be made of the *Topographische Atlas van het Koningrijk der Nederlanden* (1:200,000; 19 sheets, not sold separately, 12 fl.).

BELGIUM.

Routes to Belgium. For the majority of visitors to Belgium one or other of the express-routes viâ Dover and Ostend, viâ Dover and Calais, or viâ Harwich and Antwerp, all described in R. 1, will probably be most convenient. There are, however, a number of other routes, the summer-services of which are here given. Through-tickets to the chief towns in Belgium are issued by most of these, also, in many cases, circular-tickets for tours in Belgium and beyond, and excursion-tickets at reduced rates at special seasons. The steamers are comfortable and provisions (not included in the fares given below, except for the great liners) are supplied on board. The allowance for free luggage is much more liberal than that on the international routes through Belgium (comp. p. xx).

From London. *General Steam Navigation Co.* (offices, 15 Trinity Square, E.C., and 14 Waterloo Place, S.W.) to *Ostend*, from Irongate and St. Katharine's Wharf on Tues. & Sat. (returning on Thurs & Sun.) in 9-10 hrs.; chief cabin 8*s*., return 12*s* 6*d*., fore cabin 6*s*. To Brussels by this route, 1st cl. 18*s*. 3*d*., chief cabin and 2nd cl. rail 15*s*. 1*d*.; return-tickets (valid one month) 32*s* 6*d*., 26*s*. 2*d*.

From Hull. *Wilsons & North-Eastern Railway Shipping Co.* to *Antwerp* on Sat. (returning on Sat.) in 20 hrs.; 15*s*., return 20*s*., provisions 6*s*. 6*d*.; to *Ghent* on Wed. (returning on Sat.) in ca. 20 hrs.; same fares. — *Lancashire & Yorkshire and North Eastern Railways' Steamer* to *Zee-Brugge* (for Bruges) on Wed. & Sat. before July 1st (returning on Mon. & Thurs.) and on Tues., Thurs. & Sat. in July-Sept. (returning on Sun, Wed., and Frid.) in ca. 13 hrs; 15*s*., return 25*s*.

From Goole. *Lancashire & Yorkshire Railway Co.'s Steamer* to *Antwerp* on Mon., Wed., & Sat. (returning on Tues, Thurs., & Sat.) in ca. 22 hrs.; 15*s*., return 20*s*; to *Ghent* on Wed. & Sat. (returning on Wed. & Sat.) in ca. 22 hrs; same fares.

From Grimsby. *Great Central Railway Co.'s Steamer* to *Antwerp* on Mon., Wed., & Sat (returning on Tues., Thurs., & Sat.) in ca. 20 hrs.; 15*s*., return 20*s*.

From Newcastle. *Tyne-Tees Shipping Co.* (office, 25 King St., Newcastle) to *Antwerp* on Sat. (returning on Wed.) in ca. 28 hrs.; 20*s*., return 30*s*.; to *Ghent* on Tues. in ca. 28 hrs.; same fares.

From Southampton. *North German Lloyd* (Australian or China mail-steamer) to *Antwerp* thrice a month (in each direction) in ca. 18 hrs.; 1st cl. 66*s*., 2nd cl 44*s*., 3rd cl. 16*s*. 6*d*.

From Leith. *Geo. Gibson & Co.'s Steamer* (office, 64 Commercial St., Leith) to *Antwerp* on Tues. & Frid. (returning on Tues. & Sat.) in ca. 34 hrs.; 30*s*., return 50*s*.; to *Ghent* on Sat. (returning on Sat.) in ca. 34 hrs.; same fares.

From New York. *Red Star Line* (office, 9 Broadway, New York) to *Antwerp* weekly in 8-10 days; saloon from ca. 82½, 2nd cl. from ca. 40 dollars; also from Boston to *Antwerp* fortnightly.

1. From London to Brussels.

a. Viâ Dover and Ostend.

Through-service thrice daily in 8¼-8½ hrs. (sea-passage 3-3½ hrs.; 3rd class by night-service only); fares 1*l*. 18*s*. 10*d*., 1*l* 8*s*. 4*d*., 19*s*. 2*d*., return-tickets (valid for one month) 3*l*. 10*s*. 5*d*., 2*l*. 11*s* 8*d*., 1*l*. 13*s*. 9*d*. To Ostend 5-5½ hrs.; fares 1*l*. 7*s*. 11*d*., 19*s*. 10*d*., 12*s* 11*d*., return-tickets (valid for two months) 2*l*. 12*s*. 4*d*., 1*l*. 17*s*. 4*d*., 1*l*. 3*s*. 2*d*. Holders of 2nd or 3rd cl. tickets may travel 1st cl. on the steamer for an extra payment of 2*s*. The morning train starts from Charing Cross Station and Cannon Street

the afternoon train from Charing Cross, the night train from Charing Cross and Cannon Street (on Frid. also from Victoria); at Brussels all the trains run to and from the Station du Nord. — Luggage is examined at Ostend.

From Ostend to Brussels, 78 M., railway in 1½-4¼ hrs. (fares 11 fr. 80 c., 8 fr., 4 fr. 75 c.); to Bruges, 14 M., in 20-26 min. (fares 2 fr. 20, 1 fr. 50, 90 c.); to Ghent, 42 M., in 1-1¼ hr. (fares 4 fr. 40, 2 fr. 60 c.). The through-trains in connection with the Dover steamers usually stop neither at Bruges nor at Ghent; some halt at Gand-St-Pierre (see below and p. 53), where passengers for Ghent change carriages.

Travellers proceeding direct to Antwerp through the Waesland (p. 88) should book to Bruges only, and there take a fresh ticket viâ Ghent (see p. 49 and R. 9). If a through-ticket from Ostend to Antwerp be taken, the traveller is conveyed by the longer route viâ Malines.

Ostend, see p. 10. — The express-trains in connection with the Dover steamboats start from the quay, the ordinary trains from the station in the town.

The line crosses the canal diverging from the Bruges Canal to the S.W. and leading viâ Nieuport and Furnes to Dunkirk. 4½ M. *Oudenburg*, with the ruins of a Benedictine abbey and an old church, lies to the right, in the midst of productive gardens which supply Ostend with fruit and vegetables. — 8 M. *Jabbeke*.

14 M. **Bruges** (see p. 23, and Map, p. 16) is the junction of the line for Paris viâ Roeselare and Lille.

From Bruges to Blankenberghe, 8½ M., railway in 18-27 min. (fares 1 fr. 50, 1 fr., 60 c.). The train skirts the N.W. side of Bruges, passes the Ostend Gate (p. 40), and calls at (1¼ M.) *Bruges-Nord*, near the harbour. — 5 M. *Dudzeele* (see below). Light railway to Heyst, see below. — 6 M. *Zuyenkerke*. — 8½ M. **Blankenberghe**, see p. 19.

From Bruges to Heyst, 11 M., railway in 39 min. (1 fr. 75, 1 fr. 15, 70 c.). — At (1¼ M.) *Bruges-Nord* (see above) we diverge from the Blankenberghe line. — 5 M. *Dudzeele*, ½ M. to the E. of the other station (see above). — 7 M. *Lissewcghe*, a flourishing town in the middle ages, is now only a village. The *Church*, a handsome structure of the 13th cent., in the transition style, formerly belonged to an abbey, and has been restored since 1893. At the end of the left aisle is a Visitation by *J. van Oost the Elder*. The truncated tower, although two-thirds of it only are completed, is a very conspicuous object in the landscape. A huge barn (now a farm), with immense oaken beams, dating from 1280, is the solitary relic of the wealthy abbey of *Ter Doest*. — 8 M. **Zee-Brugge** is the new seaport of Bruges (comp. p. 25). Its large *Outer Harbour* communicates with a smaller inner basin at the beginning of the new *Canal Maritime*. This canal, which is 230 ft. wide and 26 ft. deep, allows sea-going vessels to reach (6 M.) Bruges, where another harbour has been made. The canal and harbour were designed by Coiseau and Cousin of Bruges and constructed in 1895-1907 at a cost of nearly 42 million francs. The crescent-shaped *Mole*, protecting the outer harbour from the N.W. wind, is 1½ M. long. It is mainly constructed of blocks of concrete and is provided with elevators, warehouses, and railway tracks. Steamers thence to *Hull*, in connection with express trains to and from Brussels, see p. 1. — 10½ M. *Heyst-Ecluses*, at the locks of the drainage canals. — 11 M. *Heyst*, see p. 22.

To *Thourout* (Courtrai and Ypres), see p. 45.

18 M. *Oostcamp*; 22 M. *Beernem*; 27½ M. *Aeltre* (steam-tramway to *Thielt* and *Eecloo*, see p. 47); 29 M. *Bellem*; 31½ M. *Hansbeke*; 33½ M. *Landeghem*; 37½ M. *Tronchiennes* (Flem. *Drongen*; steam-tramway to Ghent, p. 78). — 40 M. *Gand-St-Pierre*; passengers for Ghent by the through-trains usually change carriages here.

42 M. **Ghent**, see p. 53. *From Ghent to Antwerp*, see R. 9; to *Courtrai*, see R. 7.

42 1/2 M. *Ledeberg;* 43 1/2 M. *Meirelbeke;* 46 1/2 M. *Melle;* 48 M. *Quatrecht;* 50 1/2 M. *Wetteren;* 52 M. *Schellebelle.* All these are also stations on the line from Ghent to Antwerp viâ Dendermonde (R. 9a). — 55 M. *Lede.*

58 1/2 M. **Alost**, Flem. *Aalst* (46 ft.; *Hôt. des Arcades*, R. 2 1/2-4 fr., *Hôt. du Comte-de-Flandre*, R. 2-4, B. 1, déj. 1 1/2, D. 2 fr., both at the station), a town with 33,200 inhab., on the *Dendre*, was formerly the capital of the county of Aalst, or region between the lower Dendre and the Scheldt, which passed in 1056 into the possession of the Counts of Flanders under the name of *Keizer-Vlaanderen.* A considerable trade in hops is carried on here. From the station we proceed diagonally to the left viâ the Place and Rue Albert-Liénart. After 6 min. we either turn to the right for the Grand' Place or keep straight on to (2 min.) the late-Gothic *Church of St. Martin* (about 1497). The latter is unfinished, two-thirds of the nave and the portal being wanting; the completion of the tower was begun in 1907. The right transept contains a *Masterpiece by *Rubens*, painted about 1625: Christ appointing St. Rochus tutelary saint of the plague-stricken. In one of the chapels are vault-paintings of angelic musicians (1497). In front of the old Hôtel de Ville (now occupied by the Garde Civique), in the Grand' Place, a statue by *Jos. Geefs* was erected in 1856 to *Thierry Maertens*, the first Belgian printer, who exercised his craft at Alost. The house of the Cercle Catholique, on the W. side of the square, has arcades on the ground-floor.

From Alost to Antwerp, 31 1/2 M., railway in 2 hrs. (fares 5 fr., 3 fr. 40 c., 2 fr.). — 3 M. *Moorsel;* 7 1/2 M. *Opwyck*, the junction of the Brussels, Dendermonde, and Ghent railway (p. 87); 11 M. *Steenhuffel*, with two churches (St. Nicholas and St. Genoveva) containing stained glass of the 16th century. 14 M. *Londerzeel-Ouest*, the junction of the Malines and Ghent line (p. 164), is connected also with Grimberghen (p. 145) and Humbeek by a steam-tramway. 15 1/4 M. *Londerzeel-Est.* 16 1/2 M. *Thisselt*, 19 1/2 M. *Willebroeck* (with paper-mills), also stations on the line from Malines to Terneuzen; 21 1/2 M. *Boom*, see p. 83; 24 M. *Niel;* 25 1/2 M. *Hemixem*, with an old Bernardine abbey, now a prison. — 28 1/2 M. *Hoboken*, see p. 204. Branch-line to Vieux-Dieu (p. 164). — 31 1/2 M. *Antwerp*, see p. 164.

Branch-lines run from Alost also to (7 1/2 M.) *Dendermonde* (p. 87) and to (30 M.) *Renaix* (p. 79) viâ (7 M.) *Burst* (p. 51) and (12 1/2 M.) *Sottegem* (p. 51). — Light railways to *Gordeghem* (p. 87) and to (8 1/2 M.) *Asscke* (p. 87).

60 M. *Erembodeghem.* — 62 1/2 M. *Denderleeuw*, where a line diverges to Ninove and Ath (p. 7); to Courtrai, see p. 51. We now quit the province of East Flanders. — Several small stations. At (74 M.) *Jette* the Dendermonde line diverges (p. 87). At (76 M.) *Laeken* (p. 144) the royal château is seen on the left. The train finally stops at the *Station du Nord* of (78 M.) *Brussels* (p. 89).

b. Viâ Dover and Calais.

By this route Brussels is reached in 7½-9½ hrs.; sea-passage 1½-2 hrs. (fares 2*l.* 9*s.*, 1*l.* 15*s.*, 1*l.* 3*s.* 6*d.*, return-fares 4*l.* 7*s.* 9*d.*, 3*l.* 4*s.* 6*d.*, 2*l.* 3*s.*). The morning (no 3rd class) and night trains start from Charing Cross and Cannon Street; and the 11 a.m. express from Victoria. Passengers leaving Charing Cross by the afternoon (2.20 p.m.) train travel viâ Folkestone and Boulogne. Third class passengers for Brussels must re-book at Calais or Boulogne. At Brussels the morning and night trains and the afternoon train (viâ Boulogne) arrive at the Nord Station, the 11 a.m. express at the Midi Station; the morning and forenoon (10.58 a.m.) trains start from both stations, the afternoon and evening trains from the Midi only. Luggage registered at London is examined at Blandain (or Mouscron).

From Calais to Brussels, 134 M., railway in 4-4½ hrs. (fares 26 fr., 17 fr. 10 c.). Beyond Lille some of the trains run viâ Mouscron and Courtrai (comp. p. 81).

Calais. — **Hotels.** Terminus Hotel, at the Gare Maritime; Central Hotel, at the Central Station; Grand Hôtel, Place Richelieu; Meurice, Rue de Guise; Sauvage, Rue Royale; Hôt. du Commerce, Rue Royale.

British and *American Consuls.* — *English Church*, Rue du Moulin-Brûlé.

Calais, a fortified town with 67,000 inhab., derives its chief importance from its harbour and its traffic with England, to which it is the nearest port on the French coast. The *Harbour* is accessible at all states of the tide. The *Old Harbour*, with the former railway-station, lies nearest to the Place d'Armes; the imposing **New Harbour* farther to the E. The *Gare Maritime*, or *Maritime Station*, where travellers from England find the train waiting, is on the N.E. side of the *Avant-Port*, and is connected by a short branch-line with the *Gare Centrale*, which lies between Calais proper and *St. Pierre*. About 250,000 travellers pass through the town annually. Calais contains about 1500 English residents, chiefly engaged in its tulle-manufactories. See *Baedeker's Northern France*.

26 M. **St. Omer** *(Hôtel du Commerce; de France; des Voyageurs)*, the first important station, is a fortified town with 21,000 inhabitants. The *Cathedral* is a fine structure in the transitional style. The English Roman Catholic Seminary here, at which O'Connell was educated, has been abandoned. See *Baedeker's Northern France*.

38 M. *Hazebrouck* (Buffet-Hôtel; Hôt. du Nord; du Faucon) is the junction of this line with the railways N. to Dunkirk, N.W. to Ypres (p. 44), and S. to Amiens and Paris.

66 M. **Lille.** — **Hotels.** *Hôtel de l'Europe (Pl. a; E, 3), Rue Basse 30, R. from 4 fr.; Grand-Hôtel (Pl. e; F, 3), Rue Faidherbe 20; Continental (Pl. k; F, 4), Parvis St. Maurice, D. 3½ fr.; Central (Pl. b; F, 3), Rue Faidherbe 29; de la Paix (Pl. g; F, 4), Rue de Paris 46; du Commerce (Pl. j; F, 4), Rue de Béthune 13; Moderne (Pl. l; F, 4), Parvis St. Maurice; de Flandre et d'Angleterre (Pl. c; F, 3), Place de la Gare 15; de Bruxelles et de Tournai (Pl. i; F, G, 3), Rue des Buisses and Rue du Vieux-Faubourg, R. from 2 fr.; Gr.-Hôt. de Lyon (Pl. d; F, 4), hôtel-garni, Rue du Priez and Rue Faidherbe. — Hôtel-Buffet, at the station, R. from 4 fr., good.

Restaurants. *Divoir*, Rue du Vieux-Marché-aux-Poulets 15, à la carte. Also in most of the hotels and cafés.

LILLE
1:20,000
0 50 100 200 300 400 500 600 700
Mètres.
CITADELLE
Champ de Courses ou Hippodrome
Champ de Manœuvres
Gare
Gare aux Marchandises
Gare de la Cie d'Arras
Gare d.l.Cie des Postes
Cimetière de l'Est
Jardin Botanique
Parc Monceau
ST MAURICE
FIVES
GARE
Hospice général
Esplanade de la Citadelle
Boulevard de Strasbourg
Boulevard d'Alsace
Boulevard de Metz
Boulevard de Belfort
Boulevard de Lorraine
Boulevard de Turenne
Boulevard de Valmy
Boulevard de Jemmapes
Boulevard de Hollande
Boulevard de Normandie
Boulevard de Bretagne
Boulevard de Roubaix
Boulevard de Tourcoing
Boulevard de Mons
Boulevard de Cambrai
Boulevard de Valenciennes
Boulevard de Montebello
Boulevard de Fives
Boulevard de Louis XIV
Boulevard d'Arras
Boulevard d'Artois
Boulevard de Flandre
Boulevard de Douai
Boulevard de Lille
Boulevard de Paris
Boulevard de Strasbourg
Boulevard de Metz
Boulevard de Mons
Boulevard de Cambrai
Boulevard de Valenciennes

Cafés-Brasseries. *Jean*, Rue Faidherbe 2; *Café du Grand-Hôtel*, same street; *Bellevue*, *de la Paix*, *Moderne*, *Taverne de Strasbourg*, all in the Grande-Place.

Cabs: per drive 1¼ fr., per hr. 1¾ fr., each succeeding hr. 1½ fr.

Tramways traverse all the principal streets (fare from 10 c. upward). — *Steam Tramway* to *Roubaix* (p. 81) in 1 hr.; fares 75 or 50 c., return 1 fr. or 80 c.

Post and Telegraph Office, Place de la République (Pl. E, 5) and at the station.

British Vice-Consul, *J. E. Walker*, Rue des Stations 95. — **American Consular Agent**, *Christopher J. King*, Rue des Stations 97.

English Church (Pl. F, 5), Rue Watteau, Boulevard de la Liberté.

Lille, originally *L'Isle*, Flem. *Ryssel*, the chief town of the French Département du Nord, with 205,600 inhab., was formerly capital of Flanders, but was taken by Louis XIV. in 1667, and was finally awarded to France by the Peace of Utrecht in 1713. It is a fortress of the first class, and is situated in a well-irrigated and fertile plain on the *Deûle*, a navigable river with which numerous canals are connected. Lille is a very important manufacturing place. Its staple commodities are linen and woollen goods, cotton, cloth, 'Lisle thread', machinery, oil, sugar, and chemicals. The picture-gallery (p. 6) in itself repays a visit to Lille.

From the station the handsome Rue Faidherbe leads straight to the *Place du Théâtre* (Pl. F, 3), named after the Grand-Théâtre, which was burned down in 1903. Thence the Rue des Manneliers runs to the left, passing the *Bourse* (Pl. F, 3), the court of which contains a bronze statue of Napoleon I. by Lemaire (1854), to the Grande Place, the centre of the old town. A *Column ('la Déesse')* in the centre commemorates the defence of the town against the Austrians in 1792. On the side of the Place opposite the Rue des Manneliers rises the **Hôtel de Ville** (Pl. F, 4), erected in 1847-59 in the Renaissance style.

Leaving the Hôtel de Ville we cross the large Place in an oblique direction to visit the old town. We proceed through the Rue du Marché-aux-Fromages, the Rue Lepelletier, the Rue Basse (right), and the Rue du Cirque (first to the left) to *Notre Dame-de-la-Treille* (Pl. E, F, 3), a church in the style of the 13th cent., designed by the London architects H. Clutton and W. Burges, and begun in 1855. The building was planned on so ambitious a scale that little has been completed. — The Rue Basse leads hence to the left to the *Lycée Faidherbe* (Pl. F, 3), which contains a *Natural History Museum* (adm. 10-5), and to the right to the *Rue Esquermoise* (Pl. E, 3), one of the principal streets of the old town. — The Gothic church of *Ste. Catherine* (Pl. E, 3) contains an *Altar-piece by Rubens, representing the saint's martyrdom.

The handsome *Boulevard de la Liberté* (Pl. D, E, F, 4, 5) forms the boundary between the old town and the new quarters built in the modern Parisian style. In the Place de la République are, to the N.W., the spacious *Préfecture* (Pl. E, 4, 5), and, opposite, the **Palais des Beaux-Arts** (Pl. F, 5), a striking edifice, designed by *Bérard* and *Dalmas*, and opened in 1892. The collections which

it contains are among the most important in France, the *Picture Gallery being especially rich in examples of the Flemish and Dutch schools. The other collections include drawings, sculptures, antiquities, and museums of ethnography and industrial and decorative art. The collections are open to the public daily (except Sat.) from 10 to 4 or 5. The titles of the pictures and the names of the artists are attached to each work. For details, see *Baedeker's Northern France.*

In the Boulevard de la Liberté, beyond the Palais des Beaux-Arts, at the corner of the Rue Watteau, is the *English Church* (p. 5), a tasteful Gothic building with stained-glass windows. The Rue de Valmy leads hence to the S. to the Place Philippe-le-Bon (Pl. E, 5, 6), with the modern Romanesque church of *St. Michel* and (to the left) the *Quartier des Facultés* (Pl. F, 5), accommodating the faculties of medicine, science, law, and literature of the University of Lille.

The *Porte de Paris* (Pl. F, G, 5), belonging to the old fortifications, but spared on their removal, was built in 1682 in the form of a triumphal arch to commemorate the union of French Flanders with France. — The late-Gothic church of ***St. Maurice** (Pl. F, 4; 14-15th cent.), near the Grand' Place and the railway-station, is almost the only building of importance that has survived the wars of the middle ages.

For further details, see *Baedeker's Northern France.*

Beyond Lille the train continues to run towards the E. About 4 M. to the S.E. of (7 0½ M.) *Ascq* is situated the village of *Bouvines*, where Emp. Otho IV. was defeated by Philip Augustus of France in 1214. 7 3½ M. *Baisieux* is the last French and (77 M.) *Blandain* the first Belgian station, at each of which there is a custom-house. 80 M. *Froyennes* (p. 82).

82 M. **Tournai**, see p. 82. Thence to Courtrai (¾ hr.), see R. 7.

From Tournai to Mons viâ Blaton, 30½ M., railway in 1-2 hrs. (fares 4 fr. 70, 3 fr. 20, 1 fr. 90 c.). Route viâ Leuze (33½ M. in ca. 2 hrs.), see p. 79. — Near (2½ M.) *Vaulx* are the interesting ruins of the so-called *Château de César*. About 2½ M. from (1½ M.) *Antoing* lies *Fontenoy*, where Marshal Saxe, aided by the Irish Brigade, gained a great victory over the Austrians and British under the Duke of Cumberland in 1745. A cross of Irish granite, erected in 1907, commemorates the victory. The old Gothic château is the seat of the Princess of Ligne. There are numerous lime-pits and lime-kilns in the neighbourhood. Branch-line to St. Amand, (see p. 7). — 7 M. *Maubray*; 5½ M. *Callenelle*. — 12 M. Péruwelz is an industrial town, with 8000 inhab., in an undulating wooded district. A tramway runs from the station to (1¼ M.) *Bonsecours*, a pilgrim resort and summer resort. About ½ M. from Bonsecours, beyond the French frontier, is the Duc de Croy's château *L'Hermitage*, amid extensive woods. Valenciennes may be reached by tramway from Bonsecours or by railway from Péruwelz. Light railway from Péruwelz to Tournai, see p. 7. — At (16 M.) *Blaton* we rejoin the line from Leuze to Mons. The next stations are *Harchies*, *Ville Pommeroeul*, *Hautrage-Etat* (also a station on the light railway from St. Ghislain to Stambruges), *Boussu-Haine*, *St. Ghislain* (p. 79), *Quaregnon-Wasmuel*, and *Jemappes*. — 30½ M. *Mons*, see p. 213.

FROM TOURNAI TO RENAIX, 18½ M., railway in ¾-1 hr. (fares 2 fr. 90 c., 2 fr., 1 fr. 15 c.). This line passes (3½ M.) *Obigies*, whence Mont St. Aubert is ascended in 35 min. (comp. p. 86). — 18½ M. *Renaix*, see p. 79.

FROM TOURNAI TO ST. AMAND, 16 M., railway in 1 hr. — To (4½ M.) *Antoing*, see p. 6. At (7 M.) *Hollain* is the 'Pierre Brunehault', a huge monolith of possibly Druidic origin. 8½ M. *Blâtharies* is the Belgian and (11 M.) *Maulde-Mortagne* is the French frontier-station. — 16 M. *St. Amand*, see *Baedeker's Northern France*.

FROM TOURNAI TO ORCHIES (*Douai*), 15½ M., railway in 2 hrs., crossing the French frontier.

Tournai is connected by LIGHT RAILWAYS with *Frasnes-lez-Buissenal* (p. 73), with *Péruwelz* (p. 6), and with *Néchin* (p. 76).

Beyond Tournai the undulating and well-cultivated province of Hainault is traversed. *Mont St. Aubert* (p. 86) long remains conspicuous to the left. 87 M. *Havinnes*; 91 M. *Barry-Maulde*; 92 M. *Pipaix*. — 94 M. *Leuze* (155 ft.), a small stocking-manufacturing town on the *Dendre*, with a cruciform church restored in 1742, is the junction of the Ghent-Oudenaarde-Leuze-Blaton line (p. 79). — 96 M. *Chapelle-à-Wattines*. — 98 M. *Ligne* (140 ft.), which gives a title to the princely family of that name. About 1¼ M. from the station is the château of *Moulbaix*, built in imitation of Windsor Castle and belonging to the Marquis de Chasteler.

101 M. **Ath** (105 ft.; *Cygne*; *Hôt. de Bruxelles*, *Aigle d'Or*, both near the station; *Hôt.-Restaurant de l'Univers*, opposite the station), on the *Dendre*, formerly a fortress, with 11,200 inhab., contains little to detain the traveller. The *Hôtel de Ville* was erected in 1600. The church of *St. Julian*, founded in 1393, was almost wholly rebuilt after a fire in 1817. The *Tour du Burbant*, the most ancient structure in the town, dates in its lower part from 1150. Numerous lime-kilns in the environs.

Ath is the junction for the line from DENDERLEEUW (*Alost*) TO GRAMMONT, ATH, and JURBISE (*Mons*): 34 M., railway in ca. 2 hrs. (fares 5 fr. 30, 3 fr. 60, 2 fr. 10 c.). — *Denderleeuw*, see p. 3. The train ascends the left bank of the *Dender* or *Dendre*. 2½ M. *Okeghem*. Then (4½ M.) **Ninove**, an old town with 8500 inhab., the seat, as early as the middle of the 12th cent., of a Premonstratensian abbey, of which no trace remains; the parish-church contains two paintings by De Crayer. Light railway to Hal viâ Leerbeek, see p. 9; steam-tramway to Brussels (14 M.) viâ (5½ M.) Schepdael. — The next stations are *Santbergen*, *Ideghem*, and *Schendelbeke*. — 13 M. **Grammont**, see p. 217. — 16 M. *Acren*, the first place in Hainault; 17 M. *Lessines*, with porphyry quarries, is the junction of the Enghien-Renaix line (see p. 8); *Papignies*; *Rebaix*. — 25 M. **Ath**, see above. — Then *Maffle*, *Mevergnies-Attre*, and *Brugelette*. 31 M. *Lambron-Casteau*, with the interesting ruins of what was formerly one of the richest abbeys in Belgium, now belonging to the French Carthusians. 32 M. *Lens* (p. 8). — At (34 M.) *Jurbise* the Brussels and Paris line is reached (see p. 213).

FROM ATH TO BLATON, 12 M., railway in ¾ hr. — The stations are small and uninteresting, with the exception of (7 M.) **Belœil** (190 ft.; *Couronne*; *Duc de Brabant*, R. 1½, D. 1¾ fr.), a village with the celebrated château and estate of the Prince de Ligne, which have been in possession of the family upwards of 500 years. Prince Charles Joseph de Ligne (1735-1814), the eminent general and statesman, gives a long account in his letters of this estate with its park and gardens, laid out by Le Nôtre. A statue to the prince has been erected in the village. The park is always open to the public. The château, which lost numerous treasures

of art and part of its library through a destructive fire in 1900, is shown on written application to the Prince.

Blaton is the junction for the lines to Leuze (p. 7), to *Péruwelz-Tournai* (see p. 6), and to *Saint-Ghislain-Mons* (p. 79), and of branch-lines to *Quevaucamps* and to *Bernissart*.

From Ath to St. Ghislain (pp. 79, 216), 14 M., railway in ca. 50 minutes.

Beyond Ath are several small stations at which the express does not stop. From (110 M.) *Bassily* a branch-line diverges to *Renaix* (p. 79).

116 M. **Enghien,** Flem. *Edingen* or *Einghen* (190 ft.; *Hôtel du Parc*, at the station, R. 1½, D. 2 fr.), the next important place, a town with 3900 inhab., many of whom are occupied in lace-making ('point de Paris'), is the junction of the line from Ghent to Braine-le-Comte and Charleroi (R. 18). The fine old **Park* of the Duc d'Arenberg formerly contained the ancestral château of the Ducs d'Enghien, which was destroyed during the French Revolution. The ivy-clad old chapel, with its carved oaken door, contains a well-preserved triptych, ascribed to *Jan Coninxloo*. Adjacent is a *Capuchin Convent*, the church of which contains the beautiful alabaster *Tomb of Guillaume de Croy, Archbishop of Toledo (d. 1521), richly adorned with figures and ornaments in the style of the early Italian Renaissance, transferred hither in 1843 from the Celestine abbey of Héverlé, near Louvain.

From Enghien to Courtrai, 41½ M., railway in 2¼ hrs. (fares 6 fr. 40, 4 fr. 30, 2 fr. 55 c.). Principal stations: 5½ M. *Bassily* (see above); 12 M. *Lessines* (p. 7); 23½ M. *Renaix* (p. 79); 32 M. *Avelghem* (p. 81); 41½ M. *Courtrai* (p. 79).

Steam Tramways to (12½ M.) *Lens* (p. 7) viâ (8 M.) *Thoricourt;* to (12½ M.) *Soignies* (p. 213); and to (20 M.) *Brussels* (Place Rouppe) viâ *Leerbeek* (p. 9).

The train quits the province of Hainault and enters Brabant. 119 M. *Bierk* or *Bierghes;* 121 M. *Saintes;* 122 M. *Beert-Bellinghen.*

125 M. **Hal** (115 ft.; *Hôt. St. Martin*, near the market-place), situated on the Senne and the canal of Charleroi, with 14,300 inhab., is celebrated throughout Belgium as a resort of pilgrims. From the station (departure side) we turn to the left and after a few paces we cross the canal, to the right, and follow the Rue de la Station, passing the Avenue du Parc (on the right), to the (8 min.) Grand' Place, in the middle of which is a statue, by Godebski, to *A. Fr. Servais* (d. 1866), the violoncellist, a native of Hal. To the right is the *Hôtel de Ville*, built in 1616, a slender three-storied building of brick and stone, with a lofty roof. To the left is the church of **Notre Dame* (formerly St. Martin), a pure Gothic edifice, begun in 1341 and consecrated in 1409. The *High Altar is a fine Renaissance work in alabaster, executed by *Jan Mone* in 1533, with reliefs representing the seven Sacraments, statuettes of the four Evangelists and the four great Fathers of the Church, and a figure of St. Martin sharing his cloak with a beggar. The miracle-working image of the Virgin has been in Hal since 1267. The Gothic bronze font, the lectern, and a late-Gothic tabernaculum are also note-

worthy. A monument in black marble, with the figure of a sleeping child (in the chapel to the left of the choir), is dedicated to the son of Louis XI., who died in 1460. The church possesses numerous costly treasures presented by Emp. Maximilian I., Charles V., Pope Julius II., Henry VIII. of England, the Burgundian Dukes, and the Spanish and Austrian governors (shown by the 'Clerc', whom one of the vergers will summon).

From Hal to *Braine-le-Comte* and *Mons* (Brussels and Paris railway), see R. 17; to *Clabecq-Fauroeulx*, see p. 213. Light railway to (16½ M.) *Ninove* (p. 7) viâ (7 M.) *Leerbeek* (p. 8).

126½ M. *Buysinghen*; 62 M. *Loth*. The country traversed is hilly. The line runs for some distance parallel with the canal of Charleroi. 130 M. *Ruysbroek* was the birthplace of Johannes Ruysbroek (1293-1381), the mystic. Near (132 M.) *Forest*, Flem. *Vorst*, the train crosses the winding *Senne*, which waters a rich pastoral district. The line intersects the Boulevards of Brussels (view of the Porte de Hal, p. 134, to the right) and soon stops at the Station du Midi.

134 M. *Brussels* (p. 89).

c. Viâ Harwich and Antwerp.

Train daily (except. Sun.) at 8.40 p.m. from Liverpool Street Station (Great Eastern Railway) to (69 M. in 1½ hr.) *Harwich (Parkeston Quay)*; steamer thence to (140 M.; 10½ hrs.) *Antwerp*; and train thence to (27½ M. in ¾-1½ hr.) *Brussels* (Station du Nord); fares 1*l*. 11*s*. 3*d*., 19*s*. 3*d*., 15*s*. 11*d*., return-tickets (valid for one month) 2*l*. 8*s*. 6*d*., 1*l*. 10*s*. 11*d*., 1*l*. 5*s*. 9*d*. Second-class passengers may travel in the saloon on board the steamer on payment of 7*s*. extra (11*s*. return). — From London to *Antwerp*, 13 hrs.; fares 1*l*. 6*s*., 15*s*., return tickets (valid for two months) 2*l*., 1*l*. 4*s*. Luggage is examined at Antwerp. — Antwerp may be reached direct by steamer from numerous other British ports (see p. 1).

Antwerp, see p. 164. — The Harwich steamers land their passengers at the 'embarcadère' beside the Quai d'Herbouville (beyond Pl. A, 6), where the express-trains in connection start; but if the steamers do not arrive in time to catch the midday train thence, passengers must make their way to the Central Station (Pl. D, 3, 4). Registered luggage, however, is forwarded in any case by the railway company. — From Antwerp to Brussels, see R. 12.

2. Belgian Seaside Resorts.

The seaside resorts that dot the Belgian coast-line of 40 M. are annually growing in popularity. The season lasts from June until the end of September, reaching its height in August, though Blankenberghe and Westende are often crowded even by the middle of July. The hotels at Ostend and some of the fashionable hotels on the sea-front in Blankenberghe are expensive; but adequate accommodation at moderate charges may be found in side-streets farther from the sea. Private apartments at Ostend and Blankenberghe, especially

if situated on the Digue, are very dear, and should be secured beforehand through an agent (comp. p. 11) by families visiting these resorts at the height of the season. But for single travellers they represent little if any saving. Heyst and most of the small resorts are cheaper and quieter.

The coast is everywhere very flat. Mixed bathing is the universal rule. Tents and chairs (5-10 c.) may be hired on the beach; or the sea-air may be enjoyed on the piers or 'estacades'. On Sundays and holidays the larger resorts are apt to be unpleasantly crowded with excursionists. There is little or no boating to be had except at the larger places.

1. Ostend.

Railway Stations. 1. The *Station d'Ostende-Ville* or *Town Station* (Pl. D, 5), at a considerable distance from the sea and the principal hotels. — 2. *Station Maritime* or *Ostende-Quai* (Pl. F, 4), for trains in connection with the steamers to and from England. Hotel-omnibuses and cabs (tariff, p. 12) await passengers at both stations.) — Office of the International Sleeping Car Co., on the S.W. side of the Kursaal (p. 12).

Hotels (comp. p. xiv). *On the Digue*, with unimpeded views of the sea, nearly all large and expensive (rooms without sea-view are cheaper). To the S.W. of the Kursaal: *Continental (Pl. 2; C, 2), an imposing establishment with 350 beds, R. from 6, B. 2, déj. 6, D. 8, pens. from 20, omn. 2 fr.; *Hôt. de l'Océan (Pl. 7; C, 2), entirely renovated in 1909, 350 beds, R. from 8 fr., with bath from 25, B. 2, déj. 6, D. 8 fr.; *Hôt. de la Plage (Pl. 3; C, 2), 350 beds, R. (many with baths) from 6, B. 2½, déj. 6, D. 8, pens. from 20, omn. 2½ fr.; *Splendid Hotel, with 450 beds, R. from 6, B. 2, déj. 5, D. 7, pens. from 15, omn. 2½ fr.; all these are fashionable establishments. — Beau-Rivage, 100 beds, R. from 5, B. 1½, déj. 3, D. 5, pens. from 12½, omn. 1½ fr.; Hôt. du Globe (Pl. 1; D, 2); Wellington (Pl. 19; D, 2). — To the E. of the Kursaal: Hôt. Royal Belge (Pl. 12; D, 2), 35 beds, R. from 6, B. 1½, déj. 3, D. 5, pens. 10-15 fr.; Bellevue, 200 beds, R. from 4, B. 1½-1¾, déj. 3, D. 4, pens. 10-18, omn. 1½ fr., with several dépendances; Grand-Hôtel d'Ostende; Hôt. du Littoral (Pl. 4; D, 2); Alexandra (Pl. 30; D, 2); *Hôt. du Kursaal et Beau-Site (Pl. 28; E, 2), at the corner of the Rampe de Flandre, 150 beds, R. from 5, B. 2, déj. 4, D. 6, omn. 2 fr.; Grand-Hôtel des Bains (Pl. 29; E, 2). — Near the old lighthouse: Hôtel Royal du Phare (Pl. 18; F, 2), 315 beds, R. from 5, B. 1½, déj. 3, D. 5, pens. 12-20, omn. 1 fr., open in winter; Hôt. du Casino, 30 beds, R. 4-6, B. 1¼, déj. 2½, D. 3, pens. 8-12 fr., Hôt. du Port, Hôt. de l'Estacade, these three unpretending. — In the new quarter to the W., 1 M. to the S.W. of the Kursaal: Royal Palace Hotel, a large house (400 rooms) in a fine open situation, with garden, concert-room, covered promenade, restaurant, and American bar, R. from 7 fr.; adjoining, Hôt. Terminus, R. from 4 fr. — Hotels at *Mariakerke*, see p. 16.

Behind the Digue, without sea-view and with moderate charges. In the Boulevard Van Iseghem: Hôt. Impérial (Pl. 9; D, 2); Hôt. de la Digue (Pl. 8; D, 2), 30 R. from 4, B. 1½, déj. 3, D. 5, pens. 10-15, omn. 1 fr.; Gr.-Hôt. Regina (Pl. 31; E, 2), 95 R. from 4, B. 1½, pens. from 12½ fr., well spoken of; Hôt. Royal de Prusse et Grande-Bretagne; (Pl. 6; E, 2), R. from 3½, B. 1¼, déj. 2½, D. 3½, pens. from 8 fr. — In the Rue Longue, near the Kursaal: Hôt. Royal des Arcades (Pl. 32; D, 2). — In the Avenue Léopold: Avenue Hotel, English. — In the Square Marie-Josè (Place du Théâtre): Hôt. de Saxe (Pl. 33; D, 3). — In the Rue Royale: Savoy Hotel (Pl. 27; D, 2) at the corner of the Avenue Léopold, 50 beds, R. from 4, B. 1½, déj. 3, D. 4, omn. 1 fr.; Hôt. Marion (Pl. 25; C, 2), 75 beds, R. 3-10, B. 1¼, déj. 2½, D. 3½, pens. 7½-10, omn. 1 fr. — In the Rue St. Pétersbourg (Pl. C, 2, 3):

OSTENDE
1 : 18.500
0 100 200 300 400
Mètres
MER DU NORD
Paradis
Bains
Digue de Mer
Plage Ouest
Plage Est
Chalet de Mer
Abri
Hippodrome Wellington
Champ de Courses
Avenue Wellington
Parc Léopold
Bassin de Retenue de l'Ecluse Léopold
Bassins du Commerce
Nouvel Avant-Port
Chenal
Jetée Est
Jetée Ouest
Phare
Station
Hôpital
Caserne
Jardin de la Laiterie
Huîtrières
Digue de Mer
Boulevard du Littoral
Rue Royale
Rue Léopold
Rue de Flandre
Rue de Douvres
Rue de Londres
Rue de Paris
Rue de Bruxelles
Rue de Vienne
Rue de Varsovie
Rue de Berlin
Rue de Hambourg
Rue de Cologne
Rue de Francfort
Rue de Stockholm
Rue de Copenhague
Rue de Christiania
Rue de Pétersbourg
Rue de Moscou
Rue de Constantinople
Rue de Smyrne
Rue de Calcutta
Rue de Pékin
Rue de Yokohama
Rue de Rio Janeiro
Rue de Buenos Ayres
Rue de Valparaiso
Rue de Montevideo
Rue de Lima
Rue de Panama
Rue de Guatemala
Rue de Mexico
Rue de Québec
Rue de Terre-Neuve
Rue de Halifax
Rue de Boston
Rue de Philadelphie
Rue de Baltimore
Rue de Richmond
Rue de Charleston
Rue de Savannah
Rue de Nouvelle Orléans
Rue de Galveston
Rue de Houston
Rue de Dallas
Rue de Fort Worth
Rue de Denver
Rue de Salt Lake City
Rue de Portland
Rue de Seattle
Rue de Vancouver
Rue de Victoria
Rue de Sydney
Rue de Melbourne
Rue de Brisbane
Rue de Perth
Rue de Wellington
Rue de Auckland
Rue de Christchurch
Rue de Dunedin
Rue de Hobart
Rue de Launceston
Rue de Adélaïde
Rue de Darwin
Rue de Port Moresby
Rue de Suva
Rue de Honolulu
Rue de Hilo
Rue de Kahului
Rue de Lahaina
Rue de Kailua
Rue de Waimea
Rue de Hanalei
Rue de Lihue
Rue de Kapaa
Rue de Princeville
Rue de Anahola
Rue de Kilauea
Rue de Koloa
Rue de Poipu
Rue de Waimea
Rue de Kekaha
Rue de Mana
Rue de Waimea
Rue de Kekaha
Rue de Mana
Rue de Waimea
Rue de Kekaha
Rue de Mana

Hôt. de Cologne, R. 2½, B. 1, déj. 2½, D. 3, pens. from 7 fr. — In the Place Léopold-Premier (Pl. C, 3): Bristol Hotel; Hôt. de la Commune.

In the Old Town. Between the Boul. Van Iseghem and the Place d'Armes: *Grand-Hôtel Fontaine (Pl. 10; E, 2), Rue de Flandre and Rue Longue, 250 R. from 5, B. 1½, déj. 3, D. 5, pens. from 10 fr., prices raised from July 10th to Sept. 10th; *Gr.-Hôt. Léopold-Deux et de Flandre (Pl. 16; E, 2), Rue de Flandre 42, 104 beds, R. 3-10, B. 1¼, déj. 3, D. 4, pens. 9-12, omn. 1 fr.; Hôt. Rochester (Pl. 11; E, 2), Rue Louise 19, 100 beds, R. 3-10, B. 1½, déj. 3, D. 4, pens. 10-17, omn. 1½ fr.; Hôt. du Cercle Catholique (Pl. 13; D, 2), Rue de l'Ouest 44, 56 beds, R. 2½-5, B. 1, D. 2½-3, pens. 8-10 fr.

In or near the Place d'Armes: Hôtel de l'Empereur (Pl. 15; E, 2), corner of the Rue de Brabant, with a frequented restaurant; Hôt. Central, corner of the Rue Louise and the Rue de Brabant, 110 beds, R. 3-10, B. 1, déj. 2, D. 2½, pens. from 7, omn. 1 fr.; Hôt. Métropole, Place d'Armes 14, 40 beds, R. from 3, B. 1, déj. or D. 2, pens. 7-8 fr.; Hôt. de Gand et d'Albion (Pl. 17; E, 3), in the Marché-aux-Herbes, 80 beds, R. 3-8, B. 1¼, déj. 2, D. 3, pens. 8-10, omn. ½ fr.; Hôt. de la Cloche-d'Or, Rue de l'Eglise 4, 36 beds at 2½, B. 1, déj. or D. 1½-2 fr.

Still farther from the sea: *Hôtel d'Allemagne (Pl. 20; E, 3), Rue du Quai 22, patronized by German travellers, 80 R. at 4-6, B. 1½, déj. 3½, D. 4, pens. 12½-14, omn. ¾ fr. — Hôt. des Thermes (Pl. 5; D, 4), Avenue Henri-Serruys 67, 125 R. from 3, B. 1¼, déj. 2½, D. 3½-5, pens. 10-20 fr.; Hôt. de la Marine (Pl. 22; D, E, 3), St. Denis (Pl. 24; E, 3), these two in the Rue de la Chapelle, near the railway-station; Couronne (Pl. 21; D, 4), Hôt. de Barcelone (Pl. 23; D, 4), 57 R., pens. 6-8 fr., Hôt. Cosmopolite, 40 beds, R. 3-7, B. ¾, déj. 2, D. 2-3, pens. 7-10 fr., these three on the Quai de l'Empereur, near the railway-station.

Most of the hotels are open during the season only.

Pensions. *Villa Circe*, Damm 77, pens. 12-15 fr.; *Lecomte* (Villa Salambo), Rue de Vienne 13, 42 beds, pens. 8-12 fr.; *Thévenet*, Rue de Vienne 7, 20 R., pens. 6-9 fr.; *Mon Repos*, Rue St. Petersbourg 11, 20 R., pens. 5-8 fr.; *Villa des Arts*, Avenue de la Reine 60, 11 R., pens. 7-10 fr.; *Villa Regina*, Avenue de la Reine 32, 30 beds, pens. 6-8 fr., and others; *Villa Marguerite*, in the new W. quarter.

Private Lodgings. The favourite localities are the Digue, the Rampes connecting the Boul. Van Iseghem and Rue Royale with the Digue, and the Rue Royale itself. At the height of the season a room cannot be obtained under 5-6 fr. a day, except in the less desirable streets of the old town. The rent of a small suite of rooms (dining-room, drawing-room, three bedrooms, kitchen) in June is about 300 fr., in July 500 fr., August 800 fr., and September 600 fr. — In taking apartments the hirer should see that the rent, the duration of the agreement, and the charges for light, attendance, and plain breakfast (usually 1 fr.) are all clearly expressed in writing. — House Agents: *Agence Nouvelle du Littoral*, Avenue Charles Janssens 13 (gratis); *J. F. De Smet*, Boulevard Van Iseghem 125; *E. Deslaere*, Quai de l'Empereur 33.

Restaurants. In the above hotels. Also: *Kursaal Restaurant* (Pl. D, 2; p. 12), déj. 5, D. 7½ fr.; *Société Littéraire* (see below); *Taverne St. Jean*, Rampe de Flandre 60 (also bed-rooms); *Taverne Mille-Colonnes*, *Café-Restaurant du Damier*, both in the Place d'Armes; *La Terrasse*, Boul. Van Iseghem, at the corner of the Rue Louise, concert in the evening; Bavarian and Bohemian beer at all these. English ale at the *America*, Digue de Mer 49, and the *Falstaff*, Place d'Armes 7. — Wine at the *Continental Bodega*, Digue de Mer 57; *Central Tienda*, Digue de Mer 45.

Cafés. *Pâtisserie Noppeney*, Digue de Mer 54, in the Gr.-Hôt. d'Ostende (p. 10), fashionable; at the *Kursaal* (p. 12), B. 1½-1¾ fr.; *Marchal*, in the Theatre (p. 13), Rue de Flandre. The *Société Littéraire* (a private club), on the groundfloor of the Hôtel de Ville (Pl. E, 3) in the Place d'Armes, contains a café (always open) and a reading-room to which strangers are

not admitted unless introduced by a member (first 5 days gratis, afterwards 3 fr. per month).

Bathing. Bathing-time from 7 a.m. to 7 p.m. Tickets ('coupons', valid on day of issue only) must be obtained at the office on the beach. At the principal Bathing Place (often crowded, especially from 11 to 12), to the W. of the Kursaal (Pl. C, 1), and at the Royal Palace Hotel (p. 10), the charge for a machine (*'voiture ordinaire'*; for not longer than 40 min.), including costume and two towels (*serviettes*), is 1 fr. (two additional towels 20 c.). A superior machine (*'voiture spéciale'*) costs 2 fr., while a machine *de luxe*, may be had for 3, or if reserved for any particular hour, for 10 fr. At the E. bathing-place (Pl. F, 1), frequented by the natives, a machine costs 70 c. Regular bathers should purchase costumes for themselves (price 3-5 fr., fee for taking charge of them 20 c.). A knock with a whip on the top of the vehicle is the signal that the horse is being attached. The number and colour of the machine should be noted, as its position is sometimes changed while the bather is in the water. Though there is little or no danger on this coast, bathers are not allowed to go farther than 80 or 90 yds. from the shore; those who venture farther are recalled by blasts of the watchmen's horns. Invalids and persons unaccustomed to sea-bathing may procure the services of a *'baigneur'* or *'baigneuse'* for 50 c. The bather pulls the string in the inside of the machine when he is ready to return. The manager, the driver of the machine, and the towel-woman each expect a gratuity of 10 c. — Valuables should be left at home or deposited in the office provided for the purpose. — The drinking-water at Ostend is not particularly good.

Tents and *'Marquises'* for sitting on the beach 1¼-2 fr. per day, or 7-12 fr. per week. *Chairs* 10 c. — The numerous newspaper-sellers and hawkers on the beach are troublesomely importunate; and on Sun. Ostend is inundated with excursionists. — It is well to be on one's guard against pickpockets.

Warm Salt-Water Baths. *Etablissement Hydrothérapique* (Pl. D, 2), adjoining the Kursaal, baths of all kinds (plunge-bath 2½ fr.), massage, etc.

Cabs. Motor-cabs (auto-taximètres): 1000 mètres (1093 yds.) 2 fr., each additional 300 mètres 20 c. — One-horse cabs, 1½ fr. per drive within the town; per ½ hr. 2 fr.; first hour 3 fr.; each additional hour 2 fr.; at night (11-5) the rates are 2, 3, 4, & 5 fr. The rate for two-horse cabs (*'voitures à deux chevaux'*) is 2 fr. per ½ hr., 1 fr. per ¼ hr. extra, and 3 fr. for each additional hour. — Each trunk 25 c. (maximum 1 fr.).

Electric Tramways (10 c.): 1. From the Kursaal (Pl. D, 2) viâ the Boul. Van Iseghem, Quai des Pêcheurs (Pl. E, F, 2, 3). Quai de l'Empereur (Pl. E, D, 4). Boul. du Midi, and Boul. Rogier (Pl. C, 5) back to the Kursaal. — 2. From the Kursaal viâ the Parc Marie-Henriette (p. 14) and the harbour to the lighthouse (Pl. G, 3; p. 15). — Electric Railway to *Westende* and *Nieuport (Bains)* and to *Nieuport* and *Furnes*, see p. 16. — Steam-tramway to *Blankenberghe*, see p. 18; to *Dixmude* (p. 48).

Steamers to *Dover* and to *London*, see p. 1; to *Bruges*, see p. 24.

Sailing Boats with 2 men for ½ hr. 5, 1-2 hrs. 6 fr.; with 3 men 6, 8 fr.; with 4 men 8, 12 fr. (2 men officially required for 1-4 persons, 3 men for 5-10 pers., 4 men for 11-12 pers.). Previous agreement necessary; out of the season the charges are less. — **Steamboats** (poor) start from the Estacade in good weather almost every hour from 11 a.m. for short cruises. Occasional trips to Blankenberghe, etc. (lunch should be taken).

The Kursaal (Pl. D, 2; p. 14) is the principal resort of visitors during the bathing-season, but is open to subscribers only. A band plays daily from 2.30 to 5 and from 8.30 to 10 p.m. The *Day Ticket* (2 fr.; till 5 p.m. 1 fr.) admits to the restaurant, café, reading-room, and billiard-room, and to the entertainments on the programme for the day. The official 'Programme des Fêtes de la Journée' should be consulted. Subscriptions, valid also for the Casino (p. 13): 1 pers. per fortnight 30, per month 50, per season (June 1st-Oct. 15th) 75 fr.; 2 pers. 55, 90, 125 fr.; three pers. 75, 120, 160 fr.; 4 pers. 90, 140, 185 fr.; for children between seven

and twelve 6, 10, 15 fr. — **Balls** every evening at 10 p.m. at the Kursaal (*'bal d'élite'* on Sat.), and often on Sun. and Thurs. in the *Casino* (p. 14; *'toilette de ville'*, i.e. a black coat).

Theatre Royal (Pl. E, 2), at the corner of the Rue de Flandre and the Boul. Van Iseghem. Subscribers to the Kursaal are admitted at reduced charges. — *Casino de la Scala*, Rampe du Cerf (Pl. D, 2), a variety theatre; reserved seats 3-5 fr.

Horse Races are held in the Hippodrome Wellington (Pl. A, 2; p. 15) on 15-17 days during the season (adm. 1 fr., seats 3-20 fr., cheaper for ladies and children). — **Regattas** during the latter half of July. — *Battle of Flowers* in August. — **Golf Course** at Le Coq-sur-Mer (p. 19).

Booksellers. *Vlietinck*, Rue de Flandre 40, Galerie Léopold-Deux; *Librairie Nouvelle*, Rue de la Chapelle 30. — **Circulating Library** *(Cabinet de Lecture)*: *Godtfurneau*, Rue de Flandre 7. The *'Saison d'Ostende'*, which appears daily (10 c.; season 5 fr.), is the official organ of the Kursaal authorities.

Physicians. *Dr. van Oye*, Avenue Charles-Janssens 9; *Dr. Schramme*, Rue des Capucins 11; *Dr. Bouckaert*, Rue Christine 94; *Dr. Garnier*, Rue Royale 30, and many others. — **Chemists:** *Pharmacie Centrale*, Rue des Sœurs-Blanches 18; *Baerts*, Rue des Sœurs-Blanches 67; *Kies*, Rue de la Chapelle 82; *De Pratere*, Rue Louise 1; *A. Bouchery*, Rue d'Ouest 56 (mineral waters).

Post and Telegraph Office, at the corner of the Av. Henri-Serruys, near the Parc Léopold, open 7 a.m. to 8 p.m. (on Sun. and holidays 9-12); telegraph-office open day and night from July 1st to Sept. 30th. — Branch-offices in the *Kursaal* (in summer only), at the *Railway Stations*, and in the *Royal Palace Hotel* (p. 10).

British Vice-Consul, *W. G. E. Hervey*, Avenue de la Reine 31. — **Lloyd's Agents**, *William Neuts & Co.*, Place Vanderzweep 1.

English Church (Pl. F, 2), Rue Longue 101; services at 11 a.m. and 5.30 p.m.; chaplain, *Rev. C. L. Hawkins*, Boulevard Rogier 14.

Ostend, Flem. *Oostende* (42,400 inhab.), is the second seaport and the most fashionable sea-bathing resort of Belgium. The town, mentioned as early as the 11th cent. and connected by a canal (13½ M.) with Bruges in 1284 (p. 25), became prominent towards the close of the 16th cent. as the last stronghold of the Dutch in the S. Netherlands. After repulsing two hostile attacks by the Spaniards (in 1583 and 1586), it sustained in 1601-1604 one of the most remarkable sieges on record, during which the States General were assisted by the English and French and the other foes of Spain. Most of the town was in ruins before it surrendered with the honours of war to the Spanish general, Ambrogio Spinola of Genoa. The 'East and West India Company of the Austrian Netherlands' was founded at Ostend in 1722, but succumbed to the jealous hostility of the English and the Dutch in 1731. Ostend owes its modern importance to the great passenger-traffic between London and the Continent, and still more perhaps to its reputation as a watering-place, which dates from 1830. Since the razing of the fortifications in 1865, which threw the Digue (p. 14) open to the builder, the town has extended steadily westwards. Ostend is now one of the most fashionable and cosmopolitan watering-places in Europe, with both the advantages and the disadvantages of that position. During the season it attracts about 45,000 visitors (ex-

cluding passing travellers) from all parts of Europe, though predominantly French in tone. It is frequented to some extent also in winter.

The main street of the old town is the *Rue de la Chapelle* (Pl. E, 3, 4), leading from the station to the market-place *(Place d'Armes)*, where it changes its name to *Rue de Flandre* or *Vlaanderen-Straat* (Pl. E, 2). Finally, beyond the theatre (p. 13) and the Boul. Van Iseghem, it ascends to the Digue. — In the Place d'Armes is the large *Hôtel de Ville* (Pl. E, 3), built in 1711, with a corner-tower completed in 1895 and containing a set of chimes. Besides the *Société Littéraire* (p. 11) and the ball-room of the *Casino* (p. 13), the Hôtel de Ville contains a small *Picture Gallery*. A band plays in the Place d'Armes every evening from 9.30 to 10.30. A lace-market is held here every Thurs. morning. — The most prominent building in the town is the twin-towered *Church of SS. Peter and Paul* (Pl. E, 4), built in 1907 in the Gothic style by De la Censerie, on the site of an older church, burned down in 1896 with the exception of one tower. Adjoining the new choir on the W. is the tomb-chapel, by Fraikin, of Queen Louise, who died at Ostend in 1850. — The *Church of St. Catharine* (Pl. D, 3), in the Rue Christine, built in 1883 in the style of the 13th cent., is a copy of an old church of Ghent. — In the Boul. (or Laan) Van Iseghem is a small *Aquarium* (Pl. Aq., E, 2; adm. 20 c.).

In the modern quarter to the W. is the **Parc Léopold** (Pl. C, D, 3; frequent concerts; café), with an *Artesian Well*, bored in 1858-59, yielding mineral water prescribed for indigestion, gout, etc. The pump-room (adm. 10 c.; 3 fr. per month) is open in summer 6 a.m.-12 and 4-7 p.m.; in winter 8-12 and 3-5. To the E., at the corner of the Av. Henri-Serruys, is the *Post Office* (1906). — A little to the N.W. is the Place Léopold-Premier (Pl. C, 2), with an *Equestrian Statue of Leopold I.*, in bronze, by Count J. de Lalaing. — On the S. side of the town, and connected with the Digue by the Avenue de la Reine, is the *Parc Marie-Henriette*, with a café (Laiterie Royale), large ponds (boat 1 fr. per hour), and a small museum of antiquities (open 9-12 and 2-5, Sun. 11-1).

The chief promenade is the ***Digue,** or *Zeedyk*, a stone dyke or embankment, 16½-35 yds. wide and 25 ft. in height, which now extends along the dunes on the coast as far as (3 M.) Mariakerke (p. 16). At all hours of the day, particularly about midday and in the evening, this promenade is thronged with fashionable loungers. The Digue is flanked by large hotels and numerous private villas, in the Flemish Renaissance or florid baroque style, most of them designed by Brussels architects. At the point where the Digue makes a bend, above the W. bathing-beach, rises the handsome **Kursaal** (Pl. D, 2; p. 12), erected in 1876-78 from the designs of *Lauwercins* and *Naert* of Brussels and several times enlarged. The huge concert-hall, with room for 6000 people, can be entirely

enclosed with glass-walls when the weather requires it. In the centre of the building is the ball-room, on the left the restaurant and gaming-room, on the right the café and reading-room. On the first floor is a large exhibition-room.

Farther on, beyond the last houses on the Digue, stands the *Chalet du Roi* (Pl. B, 2), or royal villa, built by Leopold II., to whose energies Ostend owes much. Beside it is the *Galerie Royale* (550 yds. long), a colonnade along the entire length of which runs a glass-hall for shelter in bad weather. Behind the Digue lie some new pleasure-gardens, the *Hippodrome Wellington* (p. 13), a race-course in an old fort, and the *Royal Palace Hotel* (p. 10), behind which begins the electric railway to Westende and Nieuport (Bains).

At the N.E. end of the Digue, beyond the *Old Lighthouse* (Pl. F, 2) or *Semaphor*, 98 ft. high, now used as a signal station only (no admission), and the quiet E. beach, is the **Estacade** (Pl. F, G, 1, 2), Flem. *Staketsel*, consisting of two *estaches*, or piers, which shelter the entrance to the harbour *(Chenal)*. The W. pier, 680 yds. in length, is provided with seats (chair 10 c.) and a small café, and serves as a public promenade in the afternoon or when the steamers are arriving or departing. Fishing-nets may be hired here (1 fr. per hr.). — Steamboat-excursions, see p. 12.

The **Harbour,** reconstructed in the 18th cent. and largely extended in 1863 by Pierre de Mey, includes the *Avant-Port*, the old *Bassins du Commerce* (Pl. E, D, 4), the *Naval Harbour*, the *Fishing Harbour* (Bassin des Pêcheurs or d'Echouage), and the *Bassin Léopold* or *Old Bassin de Chasse* (Pl. G, 3, 4), besides the two new *Inner Harbours* (completed in 1905), with nearly 1 M. of quays and connected with the Bruges Canal (see pp. 2, 25), and the *New Bassin de Chasse* (210 acres), which is alone more extensive than the old town. The object of the two Bassins de Chasse is to sweep away the sandbanks at the mouth of the harbour, the water being confined within them at high tide, and allowed to escape suddenly at low tide several times a week. — The *Ponts de Smet de Naeyer*, two fine bridges adorned with sculptures by Dillens and De Kessel, span the railway and the harbour-entrance.

Beyond the entrance to the harbour (steam-ferry every ¼ hr., 5 c.; Pl. F, 3) and the old Bassin de Chasse, which we skirt for 10 min., rises the **New Lighthouse** (*Nouveau Phare;* Pl. G, 3), erected in 1858, 190 ft. in height, which should be inspected by those who have never seen the interior of such a structure (fee 50 c.). The light is visible at a distance of 25 M. The top (274 steps) commands an extensive view in fine weather. Nieuport, Furnes, and even Dunkirk are seen towards the S.W., Blankenberghe to the N.E., and the towers of Bruges to the E.

The **Oyster Parks** (*Huîtrières;* Pl. F, 5) are extensive reservoirs on the S.W. side of the Avant-Port, where vast quantities of these favourite bivalves are stored throughout the greater part of the year. They are imported from the English coast, and kept here in prime condition by

daily supplies of clarified sea-water. Their price varies from 5 to 8 f per hundred, and upwards. In the height of summer they are out season. The oyster-fishery was introduced here in 1763. *Lobsters*, broug chiefly from France, England, and Norway, are kept in separate receptacl in the huîtrières. and fetch from 2 to 6 fr. each.

Fish. Ostend is the principal fishing-port in Belgium. It possess 250 fishing-boats and trawlers, being more than one-half the number b longing to the entire kingdom. Fish is generally plentiful, especially i summer, when transport is difficult. A large turbot may often be bougl for 10-15 fr.; soles, cod, haddocks, mackerel, and skate are of cours less expensive. Crabs, shrimps and mussels also are abundant. All thes different kinds of fish are sold by public auction at the *Minque* or *Visc myn* (Pl. E, F, 4), a circular building near the Bassin des Pêcheurs, betwee 7 and 9 a.m., on the return of the fishing-boats. A municipal official, a salesman, fixes a high price in sous for each lot, and then graduall descends, until a bidder calls out '*myn*' and thus becomes the purchase The great advantage of this 'Dutch auction' is that a single bid settles th matter, and much confusion is thus prevented.

Excursions. By Sea, see p. 12. — By Land. To *Oudenburg*, see p. 2 to (1½ M.) *Slykens* (p. 18); by the beach to (6 M.) *Le Coq (Den Haan)* an (9 M.) *Wenduyne* (p. 19). In summer a mail-coach (3 fr.) runs from th Kursaal, starting at 3 p m., to Oudenburg and Ghistelle (p. 43). Ever Thurs. from July until the middle of Sept. a through-train runs on th electric tramway to *Breskens* (p. 296), in connection with the steame thence to *Flushing* and the railway to *Middelburg* (p. 296). — **Cycle Tours** By the Avenue de la Reine to the *Parc Marie-Henriette* (p. 14); viâ Ghistell (p. 43) and Westkerke to *Oudenburg*, and back viâ Slykens (17 M.); to *Bruge* (17½ M.) viâ Slykens, Plasschendaele, Oudenburg, and Jabbeke (p. 2); to (11 M.) *Nieuport (Furnes, Dunkirk)* viâ Mariakerke, Middelkerke (p. 17), and Westende. Cycles are not allowed on the Digue after 9 a.m.

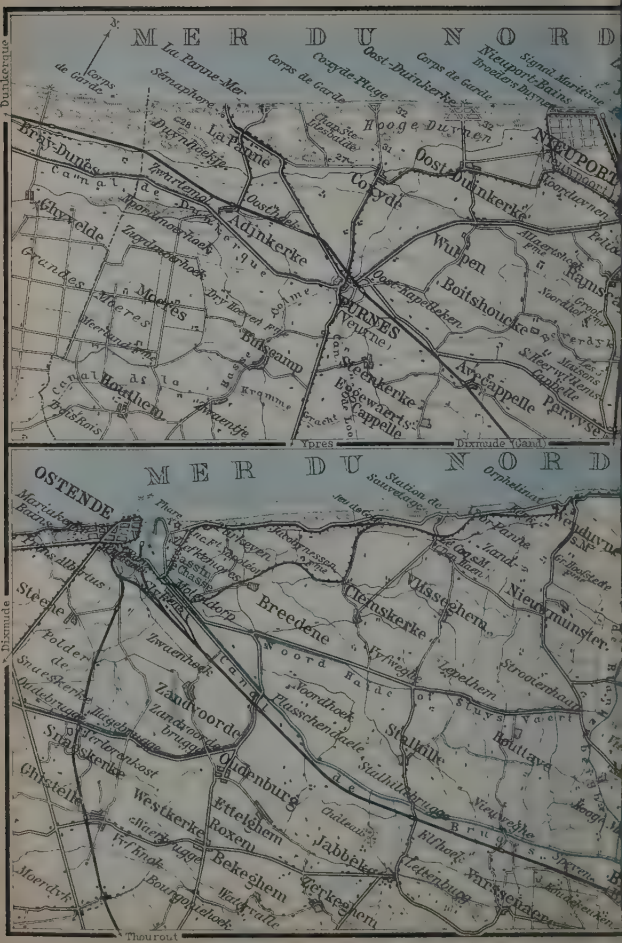
2. Seaside Resorts to the S.W. of Ostend.

Electric Railway from Ostend to *Mariakerke* (¼ hr.; to bathing-place 20 c., village 25 c.), the *Musée Stracké* (30 c.), *Raverzyde* (30 c.). *Middelkerke* (½ hr.; 50 c.), and *Westende* (40 min.; 65 c.), every 10 min. in summer (luggage carried). The cars start at the Station Maritime and call at the Quai de l'Empereur, Town Station, Place du Theâtre, near the Kursaal, Avenue de la Reine, and Hippodrome Wellington. — Continuation to Nieuport-Bains projected.

Steam Tramway from Ostend (Place Vanderzweep, near the Town Station with intermediate stations at the Rue de la Chapelle and Avenue de la Reine) viâ *Mariakerke* (bathing-place 1¾ M., 15 c.; village 2½ M., 20 c), *Raverzyde* (30 c.), *Leffinghe* (30 c.), *Middelkerke* (5½ M., 45 c.; station in the village, 6 min. from the Digue and from the station on the electric railway), *Westende* (8 M., 65 c; stations at the bathing-place, ½ M. from the Westend Hotel, and at the village), and *Lombartzyde* (9½ M., 75 c.) to (10½ M.) *Nieuport* (town; 85 c.; p. 48). Thence the line goes on to (12½ M.) *Groenendyck*, (14½ M.) *Oost-Duinkerke*, (16 M.) *Coxyde*, and (18½ M.) *Furnes* (p. 49; station at the market-place; terminus at the railway-station) Most of the trains run first from Nieuport to (2 M.) *Nieuport-Bains* and then on to Groenendyck.

Steam Tramway from Furnes (p. 49), starting at the rail. station and calling at the Rue de la Panne, to (4½ M.) *La Panne* (terminus ½ M. from the beach; 50 or 30 c.). — Horse Tramway from Adinkerke (p. 50) to (4½ M.) *La Panne* (20 c.; to La Panne-Mer 30 c.).

Mariakerke. — **Hotels.** Royal Hôtel des Bains, 200 beds, R. 4-8, B. 1¼, déj. 3, D. 4, pens. 8-15, omn. 3 fr., with restaurant; New Grand Hotel, 150 beds, R. 4-8, B. 1½ déj. 3, D. 4 fr.; Hôt Quitman, 80 R. at 3-10, B. 1, D. 3, S. 3, pens. 7-15 fr.; Hôt. du Kursaal, 42 R. at 2-5. B. 1, D. 2½, S. 2, pens. 5-10 fr., these four on the digue; Hôt. de la Plage, Hôt. Bellevue, etc. — Several pensions. — Sea-bath 75 c.


MER DU NORD
Dunkerque
Corps de Garde
La Panne-Mer
Sémaphore
Corps de Garde
Oost-Duinkerke
Nieuport-Bains
Broodsen Duynen
Signal Maritime
Corps de Garde
Ste Elisabeth
La Panne
Hooge Duynen
NIEUPORT
Bray-Dunes
Oost-Duinkerke
Coxyde
Chyvelde
Adinkerke
Wulpen
Boitshoucke
Raynsk
Grandes Moères
Petites Moères
FURNES
Veurne
Ambacht
Bulscamp
Leffrinckoucke
Ste Catherine
Hoppe
Steenkerke
Wulveringhem
Ste Walburge
Eggewaertskappelle
Avecappelle
Pervyse
Canal de la Haute Colme
Canal de la Basse Colme
Hortlieu
Ypres
Dixmude
MER DU NORD
OSTENDE
Meriakerke
Station de Sauveteurs
Orphelinat
Mariakerke
Fort Plate
Fort Leopold
Fort Albert
Fort Wellington
Fort Napoléon
Fort Crèvecœur
Fort Impérial
Fort Prince Albert
Fort Prince Charles
Fort Prince Henri
Fort Prince Léopold
Fort Prince Guillaume
Fort Prince Frédéric
Mariakerke
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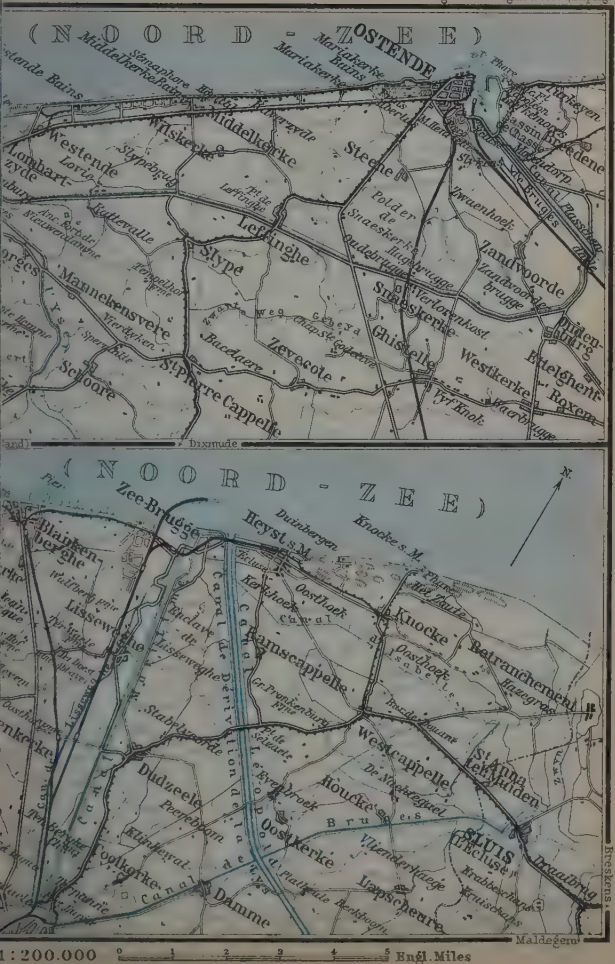
Mariakerke


(NOORD - ZEE)
OSTENDE
Mariakerke
Middelkerke Bains
Middelkerke
Wrisker
Westende
Lombartzyde
Steene
Polder de Snaeskerke
Leffinghe
Slype
Mannekensvere
Schoore
St Pierre Cappelle
Zevecote
Ghisselle
Snaeskerke
Zandvoorde
Westkerke
Eelghem
Roxem
Dixmude
(NOORD - ZEE)
Zee-Brugge
Heyst s. M.
Blankenberghe
Lissewege
Knocke
Betranchement
Raamscappelle
Westcappelle
St Anna ter Muiden
Houcke
Oost Kerke
Dudzeele
Oostkerke
SLUIS
Ecluse
Uzendyke
Uzendijkhuis
Uzendijkhuis
Uzendijkhuis

Mariakerke, incorporated in 1899 with Ostend, may be reached in $^1/_2$ hr. by the Digue (p. 14). Like Middelkerke it is situated on a low and narrow chain of dunes. The beach is excellent.

Thence along the top of the dunes runs a picturesque paved road, 16 ft. wide, with the electric tramway line. At the station of *Musée*, about 20 min. beyond Mariakerke, is *Stracke's Musée d'Histoire Naturelle*, to the left, containing ethnographical and natural history collections (adm. free, 9-11 and 2-6). We then reach the little bathing-place of *Raverzyde*. To the left, just short of Middelkerke, is the *Hospice Roger de Grimberghe* for invalid children. Close by is the watchman's hut at the starting-point of the submarine cable to England.

Middelkerke. — **Hotels.** On the digue: Hôt. de la Plage, 100 R. from 4, B. $1^1/_4$, D. 3, S. 2, board 6 fr.; Hôt. des Bains, 40 R. from 3, B. 1, D. 3, S. 2, board 6 fr.; Hôt. de la Digue. Behind the digue, Hôt. Villa Victoria, 33 R. at 3-12, B. 1, D. 3, pens. 8-11 fr. — Numerous pensions. — Sea-bath 75 c.

Middelkerke, $5^1/_2$ M. to the S.W. of Ostend, is especially frequented by Belgians and Germans. On the digue, $^1/_2$ M. in length, are the *Kurhaus*, a number of villas, and most of the hotels. The Rue Paul de Smet de Naeyer leads to the adjacent village.

Westende. — **Hotels.** *Westend Hotel, 156 R. at 3-13, B. $1-1^1/_2$, D. $3-3^1/_2$, S. $2^1/_2$-$2^3/_4$, board 5-6 fr.; In de Lekkerbek, small and unpretending. — *Pension Villa des Abeilles; Pens. du Littoral. — Café-Restaurant Kursaal.* — Bathing free; cabin $^1/_2$ fr.; tent 15-30 fr. per month. — Information as to lodgings from the *Administration de la Plage.*

Westende, 7 M. from Ostend and $^1/_2$ M. to the N. of the village of Westende, is the most fashionable of the small bathing-resorts to the S.W. of Ostend, with many modern villas, and is frequented by the Belgians, French, and Germans.

A broad and lofty chain of dunes extends hence to the S.W. to the French frontier. A pleasant walk may be taken along the beach, past the sea-baths of *Lombartzyde*, to the ($2^1/_2$ M.) lighthouse at Nieuport (p. 18). The village of Lombartzyde, $1^1/_4$ M. from the sea, possesses a celebrated figure of the Madonna, held in high veneration by Flemish fishermen from time immemorial. In 1600 the 'Battle of the Dunes' (p. 48) took place between this village and Westende.

Nieuport-Bains. — **Hotels.** Gr.-Hôt. des Bains, R. from $2^1/_2$, pens. from 9 fr., Gr.-Hôt. de la Plage, R. from $2^1/_2$ fr., both of the first class, on the digue; Hôt. Prevost, good, in a parallel street behind; Hôt. de la Mer, Hôt. Cosmopolite, both unpretending, at the station, 2 min. from the sea. — Sea-bath 1 fr., children 50 c. Tent, 6 fr. per week, 18 fr. per month.

Nieuport-Bains, Flem. *Nieuwpoort-Bad*, 2 M. to the N.W. of the town of Nieuport (p. 48), the terminus of the railway from Dixmude (R. 4), is prettily situated, but owing to the great breadth of the Digue, is wanting in some of the characteristics of the other resorts. The sea recedes a long way at low tide, and the sand thus exposed is sometimes troublesome when blown about by the prevalent W. wind. Afforestation, however, has been begun. On the digue are

situated the *Kurhaus* (with theatre), a number of tasteful villas, and the above-mentioned hotels. At the S.W. end of the village is the *Roman Catholic Church*. The *Estacade* (p. 15), protecting the mouth of the canalized *Yser* (good fishing), a few min. to the N.E., forms an admirable promenade, with benches, a small café, and fine views of Ostend and Dunkirk. On the other side of the river and the lifeboat-house is a *Lighthouse*. Golf-course (18 holes).

The sea-bathing resorts farther to the S.W. are frequented principally by the Belgians and French.

Oost-Duinkerke. — **Hotels.** Gr.-Hôt. des Dunes, 50 R. at 2½-5½, B. ¾, déj. or D. 2¾, pens. 6-9 fr.; Grand-Hôtel, 80 R. at 2½-4, B. ¾, D. 2½, S. 2, pens. 5-7 fr.; Gr.-Hôt. des Familles; Gr.-Hôt. d'Oostduinkerke; Hôt. du Saumon, unpretending. — Sea-bath 50 c.

Oost-Duinkerke, 2½ M. from Nieuport, is about 1 M. from the village with the tramway-station (p. 16).

About 2 M. from Oost-Duinkerke lies the new bathing-resort of **Coxyde-Plage** (*Hôt. Terlinck*), 50 R. at 2-6, B. 1, déj. 1¾, D. 3, pens. 5-8 fr.), with a few villas, 1¾ M. from the village of Coxyde (steam-tramway station, p. 16). The *Hooge Blikker* (105 ft.; view), the highest point of the Belgian dunes, which here attain also their greatest width (1¼ M.), is visited hence. Between Coxyde and La Panne once stood the Cistercian abbey of *Les Dunes* or *Van den Duinen*, founded in 1109 and destroyed in 1566 (comp. p. 42).

La Panne. — **Hotels.** Hôt. de l'Océan, 100 R. at 2-10, B. 1¼, déj. 2½, D. 3½, pens. 6-16 fr.; Terlinck, 75 R. from 2, B. 1, D. 2½, pens. from 6 fr.; Du Phare, pens. 6-10 fr.; Continental; Maritime; De la Plage; De France; De Flandre; Du Kursaal; Deschamps; Pens. Villa des Anores, 50 R. at 1-12, board 5½ fr. — Bathing free; cabin 60 c.

La Panne-Mer is prettily situated among the dunes close to the French border, 4½ M. to the S.W. of Oost-Duinkerke, 3½ M. to the W. of Furnes, and 2 M. to the N.W. of Adinkerke (p. 50). Scattered among the dunes are numerous villas. The beach is very flat and the flying sand is apt to be troublesome at low tide during a W. wind. Pools left by the tide and the moorings of the fishing-boats rather interfere with walks upon the beach. The submarine cable to Dover begins here.

The idyllic little village of *La Panne*, behind the dunes, ½ M. from the sea, contains some modest hotels and the post-office.

3. Seaside Resorts to the N.E. of Ostend.

Steam Tramway from Ostend. In summer the cars start every 10 min. from the Kursaal, calling at the Town Station; in winter from the Town Station. — The line runs viâ *Slykens* on the Bruges Canal (2 M., 15 c.), *Breedene* (3 M., 25 c.), *Clemskerke* (5 M., 40 c.), *Golf-Club* (7 M.), the station for the Ostend Golf Club, *Le Coq-sur-Mer* (*Den Haen*; 7½ M., 60 c.), and *Wenduyne* (10½ M., 85 c.) to *Blankenberghe* (p. 19; 13 M., 1 fr. 5 c.; station of 'Digue' near the harbour; terminus at the railway-station). Continuation thence viâ (3½ M.) *Zee Brugge* (p. 2) to (5½ M.) *Heyst* (p. 22). — From Heyst Light Railway viâ *Duinbergen* and (2 M.) *Knocke* to (14½ M.) *Bruges*, see p. 23.

Breedene-sur-Mer (Hôt. Esperance; Gilbert), 40 min.'s walk to the N.W. from the lighthouse at Ostend, is a modest sea-bathing resort, with a pilgrimage-chapel (Notre Dame des Dunes).

Le Coq-sur-Mer *(Gr.-Hôt. du Coq*, 100 R. at 4-18, B. 1¼, déj. 3½, D. 4½, pens. 10-16 fr.; *Hôt. Bellevue*; *Hôt. des Familles*, pens. 7½-15 fr., good; *Restaurant Casino)*, Flem. *Den Haen*, lies about half-way between Ostend and Blankenberghe. Sea-bath 1 fr. In the neighbourhood are a number of villas. The dunes, here about ½ M. wide and of considerable height towards the S.W., have been planted with willows and maritime pines. Golf course (see p. 18) of the Ostend Golf Club (5 fr. per day).

Wenduyne-sur-Mer (*Gr.-Hôt. Pauwels*, *Hôt. Bellevue*, 60 R., pens. 7-10 fr., *Savoy Hotel*, *Hôt. des Boulevards*, *Hôt. des Familles*, *Hôt. Pavillon-des-Dunes*, on the short digue; *Hôt. Beau-Sejour*, behind the digue; *Hôt. des Etrangers*, 60 R., pens. 5-9 fr., at the station), pleasantly situated on the edge of the dunes, about 2½ M. to the S.W. of Blankenberghe, is recommended to less exacting visitors (sea-bath 75 c.). The village of Wenduyne (modest inns) lies about ⅓ M. from the sea. — Among the dunes, ½ M. to the S.W., is a *Hospital for Children*.

Blankenberghe. — **The Railway Station** (*Gare;* Pl. B, 2) for trains to Bruges (Ghent, Brussels) and the station of the steam-tramway to Ostend (p. 18) are situated beside each other at the S.E. end of the town, about ½ M. from the Digue. — There is sometimes a scarcity of porters.

Hotels (comp. p. xiv; dinner generally at 1 p.m., supper at 7 p.m.; the larger hotels have lifts). *On the Digue*, often overcrowded in the height of the season. To the N.E. of the Steps: *Hôtel des Bains et des Familles (Pl. b; B, 1), with fashionable restaurant and garden, 300 R. from 5, B. 1½. déj. or S. 3, D. 3½-5, pens. from 12 fr.; *Hôtel Continental & Palace (Pl. c; B, 1), also of the first class, 200 R. at 4½-10, B. 1½, déj. 3, D. 4, pens. 9-15 fr.; *Grand-Hôtel (Pl. g; B, 1), 300 R. from 3, B. 1¼, déj. 3, D. 4, pens. from 9 fr.; *Hôtel Stein & Villa Hélène (Pl. s; B, 1), 35 R. at 3-5, B. 1½, déj. 2-2½, D. 3 3½, pens. 6-14 fr., with restaurant, frequented by Germans; Succursale du Lion-d'Or (Pl. d, B, 1; see p. 20) with garden, pens. from 7½ fr.; *Hôtel du Rhin (Pl. r; B, 1), 60 R. at 3-6, B. 1, déj. or S. 2½, D. 3-3½, pens. 7-12 fr., with café-restaurant; Mayer (Pl. m; B, 1), Jewish, pens. from 9 fr.; Pens. Laforce, 35 R., pens. 8-18 fr. — To the S.W. of the Steps: *Grand-Hôtel du Kursaal (Pl. k; B, 1), 200 R. at 4-15, B. 1½, déj. 3½-4, D. 4-5, pens. 10-20 fr., *Grand-Hôtel de l'Océan (Pl. o; A, 1, 2), 225 R. at 4-7, B. 1½, déj. 3, D. 4-5, pens. 8-20 fr., both elegantly fitted up; *Grand-Hôtel Goddéris (Pl. w; B, 1), 150 R. at 3-5, B. 1, D. 3-3½, S. 2-2½, pens. 8-15 fr., with restaurant, patronized by Germans; Grand-Hôtel Pauwels d'Hondt (Pl. p; B, 1), similar charges, with restaurant; Pavillon Royal (Pl. y; B, 1), annexe of the Hôt. de la Paix (p. 20), 32 R. at 4-8, B. 1½, déj. or S. 2-2½, D. 2½-3, pens. 7-13 fr.; Hôt.-Restaurant Petit-Rouge (Pl. i; B, 1), 40 R. at 3-6, B. 1, D. 3, S. 2, pens. 7-12 fr.; Hôt. Splendide (Pl. z; B, 1), 60 R. at 3-8, B. 1¼, déj. 2½-3, D. 3-3½, pens. 7-20 fr.; Hôt. van de Putte et de Saxe (Pl. t; A, 2), 70 R. at 4, B. 1, déj. 1½-2, D. 3-3½, pens. from 7 fr.; Hôt. de Venise et de l'Univers (Pl. v; A, 2), 100 R. at 4-8, B. 1¼, déj. 2, D. 3, pens. 6-15 fr.; Pens. Villa des Orangers, pens. 7-10 fr.; Pens. Villa Loonus, pens. from 7 fr.; Hôt. du Phare (Pl. q; A, 2), at the entrance to the harbour, R. from 3, déj. or S. 2½, D. 3½-4, pens. from 6 fr.

In the Town. In the Rue de l'Eglise, near the Steps: Lion d'Or (Pl. 1; B, 1), 60 R., B. 1½, déj. or S. 2½, D. 3-3½, pens. from 7½ fr.; Hôt. de la Paix (Pl. x; B, 1, 2), 60 R. at 3-5, B. 1, déj. or S. 2-2½, D. 2½-3, pens. 6-10 fr.; Etoile d'Or (Pl. e; B, 1), 50 R. from 3, B. 1, déj. 2, D. 2½-3, pens. from 6 fr.; Hôtel d'Hondt (Pl. h; B, 2), R. from 2½, B. 1, D. 2½-3, S. 2, pens. from 6½ fr.; Hôt. d'Allemagne (Pl. a; B, 1), 55 R. at 3-4, B. 1¼, D. 2½, pens. 6-9 fr., good; Hôt. d'Orange; Hôt. de l Europe, 60 R. at 2-4, B. ¾ 1, D. 2-2½, pens. 5-7 fr.; Hôt. de Bavière; Filet de Boeuf, unpretending; Hôt. de Bruxelles; Hôt. du Chemin-de-Fer. Farther on, near the railway-station: Hôt. du Nord (Pl. n; B, 2), with restaurant, R. from 2½, B. 1, déj. or D. 2, pens. from 5 fr.; Hôt. des Flandres (Pl. f; B, 2), R. from 3, B. 1, déj. or S. 2, D. 2½-3, pens. from 6 fr.; Hôtels des Voyageurs, du Louvre, du Comte-de-Flandre, which may all be described as restaurants with rooms to let. — In the side-streets of the Rue de l'Eglise: Hôt. de Bruges (Pl. u; B, 1), near the Steps, R. from 2½, B. 1, déj. or S. 2, D. 2½-3, pens. from 7 fr., and numerous smaller hotels. The drinking-water here, as at Ostend, is not very good.

Private Apartments (comp. p. 11) are numerous both on the Digue and in the town. Rooms facing the sea cost 4-15 fr. per day; double-bedded rooms 2 fr. extra.

Restaurants. At the *Hotels;* also, **Rocher de Cancale* (with bedrooms and pension), on the Digue (No. 111), D. 3, S. 2 fr. — Wine. *L. Lefebvre's*, Rue de l'Eglise 18 (oysters, lobsters, etc.); *Continental Bodega*, Digue 104; and at the *Huîtrière* (Pl. A, 2; see p. 15), near the Bassin de Retenue. — **Cafés:** *Wehrli, Café Vénitien, Delarue* and others, all on the Digue.

Casino (Pl. 3, B, 1; p. 21), reading and conversation rooms, etc.; concerts twice daily, dancing every evening; admission, 1 person before 4 p.m. 1 fr., after that 2 fr., whole day 3 fr., a week 12, a fortnight 22, a month 32, six weeks 42, season 52 fr.; 2 persons, 6, 24, 39, 52, 62, 72 fr.; seats for the concerts may be reserved for 50 c. — On the Pier (Pl. B, 1; p. 21) is a *Variety Theatre* (two performances daily); adm. till 2 p.m. 25 c., for the whole day 50 c. (10 days 4½ fr., 20 days 8 fr.), reserved seat ½ 1 fr. extra. — **Theatre,** Rue de l'Eglise 33, for operettas and farces; performances (in French) from July 15th to Sept. 15th (2 & 2½ fr.).

Post Office (Pl. 7; B, 1) behind the Casino; open 7-7, Sun. and holidays 9-12. — *Telegraph Office* (Pl. 8; B, 2) at the railway-station.

Physicians. *Dr. Demon*, Rue Van Maerlant; *Dr. Butaye*, Rue du Moulin 23; *Dr. van Damme*, Rue Haute 8; *Dr. Revsin*, Rue des Boulangers 66. — **Chemists.** *Pharmacie Centrale*, Rue de l'Eglise 47; *Pharmacie des Bains*, Rue de l'Eglise 57; *Kauffer Successeur*, Rue de l'Eglise, at the Steps; *Pharmacie de la Plage*, Rue des Boulangers 33.

Booksellers, *Dietrich & Co.*, Rue des Pêcheurs 63. — Newspapers. *La Vigie de la Côte* (Sun. & Thurs., 20 c., for the whole season 5 fr.), with a visitors' list for all Belgian bathing-places, except Ostend; *L'Echo des Plages* (Wed. & Sat., same prices).

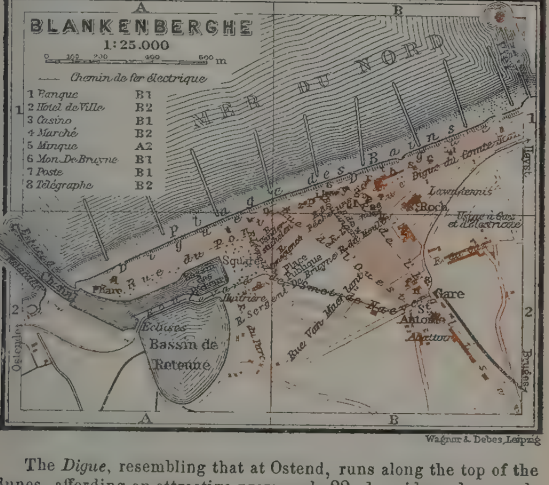
Bathing Machines 1 fr.; 30 c. to the attendant (baigneur). Visitors who make a stay of some time usually give a gratuity of a few francs on their departure for the use of the chairs on the beach and the drying of their bathing-costumes. — *Tents* on the beach, 1 fr. per day. — *Warm Baths* at the Grand-Hôtel des Bains and the Succursale du Lion-d'Or (p. 19).

Boats. For a row of 1-2 hrs. the charge is 5 fr. or less; for a party 1 fr. each. — **Steamboats,** comp. p. 12; ferry, see p. 21.

English Church Services are held during the season (Aug. & Sept.) at the Town Hall (Pl. 2; B, 2); chaplain, *Rev. J. A. Hull* of Bruges.

Blankenberghe, a small fishing-town with 6100 inhab., has been known as a bathing-resort since 1840 and is now visited by 45,000 persons annually, half of whom are Germans. The charges at the hotels are below Ostend rates, and the life generally is freer and less conventional. — The only thoroughfare in the town is the

Rue de l'Eglise (Kerkstraat), leading from the railway-station (Pl. B, 2) to the Digue, to which a flight of steps ascends. A little to the right of this main street is the church of *St. Roch* (Pl. B, 1; 1884-89), and to the left is the *Market* (Pl. 4, B, 2; sales of lace and tobacco on Tues. & Frid. mornings).



The *Digue*, resembling that at Ostend, runs along the top of the dunes, affording an attractive promenade 22 yds. wide and upwards of 1 M. in length, and provided with electric light (chair 10 c.). The beach is excellent. Near the above-mentioned flight of steps is the *Casino* (Pl. 3, B, 1; adm., see p. 20), built in 1886. A modest monument (Pl. 6; B, 1) in front of the Hôt. du Kursaal commemorates two Belgians who fell in the Congo Free State.

At the N.E. end of the Digue is the *Pier* (380 yds. long; see p. 20), a favourite resort in the afternoon. At the other end of the Digue rises the *Lighthouse* (Phare; Pl. A, 2), at the entrance of a small *Harbour*, protected from silting by an 'estacade', which extends into the sea for about 330 yds. and is frequented by visitors until a late hour in the evening (net-fishing 1 fr. per hr.). Ferry across the harbour 10 c.

A pleasant walk may be taken along the beach to (2 M.) *Wenduyne* and (5 M.) *Le Coq-sur-Mer* (p. 19). — Excursion to *Lisseweghe*, see p. 2. — *Zee Brugge* (p. 2) is reached by a walk of 1 hr. along the beach (donkey 2-3 fr.); thence to Heyst, 10 min. more.

Heyst. — The **Railway Station** (for Bruges) lies in the centre of the village, about 100 yds. from the digue. The station of the steam-tramway to Knocke and Bruges (see below and p. 23) is a little to the N.E. of the railway station.

Hotels (comp. p. xiv; dinner generally at 1 p.m., supper at 7 p.m.). *On the Digue:* *Grand-Hôtel du Kursaal, near the station, with lift, 200 R. at 4-7, B. 1¼, D. 3, S. 2, pens. 7-12 fr.; *Grand-Hôtel de la Plage, with lift, frequented by the Roman Catholic clergy, 150 R. at 4-12, B. 1, D. 3, S. 2, pens. 7-15 fr.; *Grand-Hôtel du Phare, 200 R. at 3½-5, B. 1¼, D. 3, pens. 6-12 fr.; *Grand-Hôtel Royal, with lift, 100 R. at 3-10, B. 1¼, D. 2½, pens. 6-12 fr.; *Grand-Hôtel des Bains, 150 R. from 4, B. 1¼, D. 3, pens. 5-9 fr.; Hôt. de Bruges et des Flandres, pens. from 5 fr., well spoken of; Lion d'Or, 100 R. from 3, B. 1, D. 2½, pens. from 6 fr. — *Behind the Digue:* *Gr.-Hôt. de l'Univers, Boul. Léopold, pens. 5-7 fr.; Hôtel du Rivage (pens. 5½-6 fr.), Couronne (pens. 5-7), de la Marine, Central, du Littoral (pens. from 5 fr.), all near the railway-station. *Beyond the Railway:* Hôtel Splendide, Boul. Léopold; Hôt. de Naples, Beau-Séjour, Hôt. Léopold-Deux (150 R.), all in the Boul. Nic. Mengé; Troffaes (pens. 6 fr.), Pauwels (well spoken of), St. Antoine, all near the church. — Furnished apartments at the *Maison des Familles*, on the digue.

Cafés & Confectioners at the *Maison des Familles*, *Hôt. de la Plage*, *Hôt. de Bruges*, and *Pâtisserie Lecomte*. — Wine at the *Moselhäuschen*, on the digue.

Sea-Bath 80 c. — Warm Baths in the Hôt. du Kursaal.

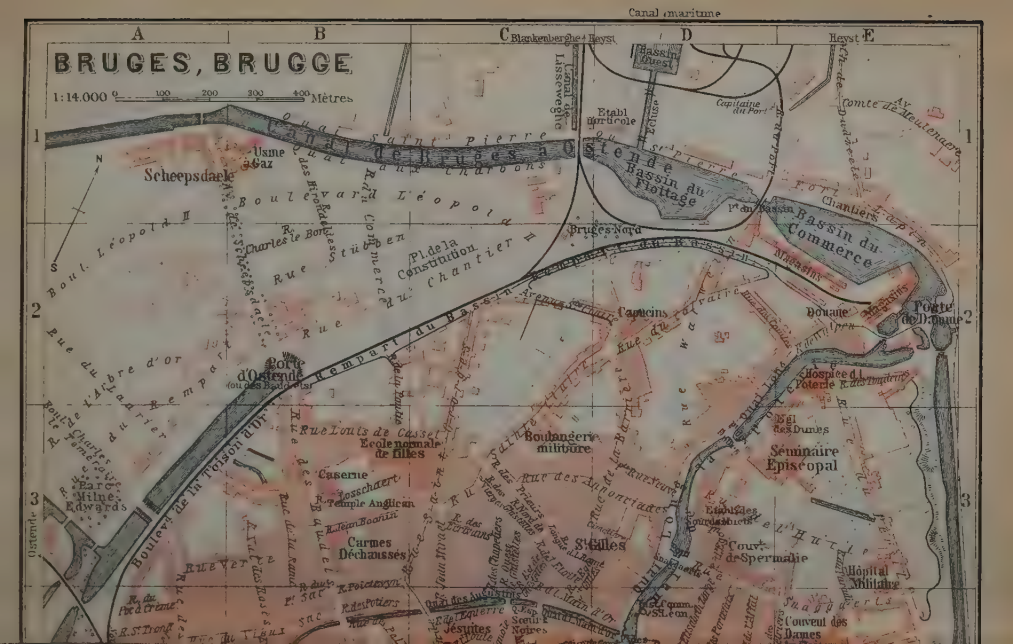
Post & Telegraph Office, beside the station.

Heyst, called *Heyst-sur-Mer* to distinguish it from Heyst-op-den-Berg (p. 208), is a fishing-village with 3700 inhab., and also a sea-bathing resort attracting upwards of 18,000 visitors annually. The chief hotels and numerous villas flank the digue, which is 1 M. long, 22 yds. broad, and lighted with electricity (chair 5 c.).

The dune scenery between Heyst and Knocke (see below) is the finest in N. Belgium. About 1 M. from Heyst, and nearly half-way to Knocke, lies **Duinbergen** (*Grand-Hôtel Pauwels*, pens. 6-18 fr., *Hôt. de l'Océan*, on the beach; *Hôt. du Chalet*, on the dunes, 40 R., pens. 5-12 fr.; *Hôt. de la Station*, 12 R., pens. from 5 fr.), a seaside-resort frequented mainly by Germans. A paved road leads hence to the station of the steam-tramway (p. 18).

Knocke-sur-Mer. — **Hotels.** *On the Digue:* Grand-Hôtel, 300 R., pens. from 8 fr.; Grand-Hôtel du Kursaal, 25 R. at 4-8, B. 1¼, D. 3½, S. 2¼, pens. from 8 fr.; Palace Hotel, patronized by English tourists, these three first-class; Hôt. du Phare; Hôt. de la Plage; behind these, Hôt. Beau-Séjour, Hôt. Continental, Hôt. Bellevue. — *On the road leading to the village:* Hôt. du Littoral; Hôt. Central; Hôt. des Dunes; Hôt. Meysman-Schepens; Hôt. du Rhin; Deutscher Hof; Düsseldorfer Hof; Hôt. Baudouin, 45 R. at 2-2½, B. ¾, D. 2, pens. 4-5 fr. *In the Village:* Hôt. de Bruges; Hôt. du Cygne; Hôt. Cosyn, 50 R. at 1½-2, B. ¾, D. 1¾, pens. 4-4½ fr., these three unpretending. — Sea-bath 70 c. — *Horse-Cars* run from the electric tramway station (p. 18) to the digue. Hotel-omnibuses meet the trains at Heyst station. — *English Church*, with services during the season. — *Golf Course* (18 holes; 2 fr. per day, 10 fr. per week).

Knocke-sur-Mer, the northernmost bathing-resort in Flanders, is now rapidly growing, and attracts many hundreds of visitors annually, of whom a large proportion are English. The digue is here paved with bricks for a distance of ⅔ M. From the dunes, among which are many modern villas, a view of the island of Walcheren and the harbour of Flushing may be obtained in clear weather.


BRUGES, BRUGGE
1:14.000
0 100 200 300 400 Mètres
A
B
C
D
E
1
2
3
Canal maritime
Blankenberghe
Heyst
Heyst
Canal Maritime de Bruges à la Mer du Nord
Canal Maritime de Bruges à Ostende
Quai Saint Pierre
Ostende
Bassin Ouest
Etabl. Hydrolique
Capitainerie du Port
Comte de Beaulaincourt
Bassin du Flottage
Bassin du Commerce
Chantiers
Forte de Donque
Douane
Usine à Gaz
Scheepsdaele
Boulevard Léopold II
Boul. Léopold II
Rue Léopold
Rue Charles le Bon
Rue des Arbalétriers
Rue Etienne
Rue du Commerce
Pl. de la Constitution
Rue du Chantier
Bruges-Nord
Magasins
Capucins
Rue de la Prairie
Rempart du Bassin
Rempart du Bassin
Rue du Hibou
Rue du Cygne
Rue du Gouvernement
Rue du Canal
Rue du Vieux Bassin
Rue du Vieux Bassin
Rue du Vieux Bassin

Grand' Place
Gouvern.t Provincial
Palais de Justice
Halles
Hôtel de Ville
Cathédrale St Sauveur
Palais Episcopal
Musée d'Antiquités
Hôtel Grandmaison
Votre Dame
Hôpital St Jean
Institut des Dames de St André
Maison de Sûreté
Ste Madeleine
St Donat
Maison de Refuge
Etabl.t d'Hommes (Asiles)
Béguinage
Acad.ie d'Escrime
Kel des Rédemptoristines
Marché aux Chevaux
Porte de Gand
Porte Ste Catherine
Etabl.t Horticole
Rempart Sainte Catherine
Rempart Rooman
Rempart du Béguinage
Rempart du Couvent des Sœurs Apostolines
Rempart des Casernes
Caserne
Gendarmerie
Manége
Porte de Courtrai
Couv.t des Sœurs Apostolines
Athénée
Walburge
Ste Anne
Isle de Jérusalem
Abattoir
Capucins
Dames du St Cœur
Collége St Louis
Cercle Catholique
Stevin
Ecole Normale
Ecole Gardienne
Ecole Primaire
Ecole Moyenne
Ecole Communale
Ecole Industrielle
Ecole Professionnelle
Ecole Ménagère
Ecole Agricole
Ecole Vétérinaire
Ecole Militaire
Ecole Navale
Ecole Polytechnique
Ecole de Médecine
Ecole de Droit
Ecole de Théologie
Ecole de Pharmacie
Ecole de Chimie
Ecole de Physique
Ecole de Mathématiques
Ecole de Dessin
Ecole de Musique
Ecole de Danse
Ecole de Natation
Ecole de Gymnastique
Ecole de Tir
Ecole de Cavalerie
Ecole d'Artillerie
Ecole du Génie
Ecole d'Infanterie
Ecole de Marine
Ecole de Commerce
Ecole de Navigation
Ecole de Pêche
Ecole de Chasse
Ecole de Pêche
Ecole de Chasse
Ecole de Pêche
Ecole de Chasse

Continuation of the steam-tramway viâ (4½ M.) *Westcappelle* and (10½ M.) *Dudzeele* to (14 M.) *Bruges*, see p. 24.

From Westcappelle (see above) a steam-tramway, crossing the Dutch frontier, runs viâ *Sint Anna ter Muiden*, a thoroughly Dutch village, to (6 M.) **Sluis**. French *l'Ecluse (Hôt. de Korenbeurs*, 20 R. at 1 fl. 20-1 fl. 50, B. 50 c., D. 1¼-1½ fl., unpretending but good; *'t Hof van Brussel*, 10 R. at 1 fl., B. 40 c., D. 1 fl.), a small and ancient seaport, frequented by artists in summer, with a hôtel de ville and a belfry of 1396. Sluis, like Damme, was formerly situated on the Zwyn (p. 43), but is now connected with the sea by a canal only. To Bruges viâ Damme, see p. 43. The steam-tramway goes on from Sluis to *Breskens* (p. 296), viâ *Draaibrug* (to Maldeghem, see p. 78) and *Schoondyke*, whence a line runs to *Eecloo* (p. 78).

Kadzand, a Dutch village frequented for sea-bathing, lies near the Zwyn, to the N. of Sluis (1½ hr. by carriage), and may be reached from Knocke on foot along the coast in 2 hrs. In the village are two small inns; and on the dunes, 1½ M. distant, is the Badhuis Kadzand.

3. Bruges.

Railway Stations. 1. *Station Centrale* (Pl. A, 5), used by all trains, a handsome Gothic edifice, built in 1879-86. — 2. *Station du Nord* (Pl. C, 2; p. 2), for the trains to Blankenberghe and Heyst.

Hotels. In the town: *Hôtel de Flandre (Pl. a; B, 5), Rue Nord-du-Sablon 38, with lift, central-heating, and baths, 70 R. at 4-8, B. 1½, déj. (11 a.m.-2 p.m.) 4, D. (7.30 p.m.) 5, pens. 10-16 fr. (Oct.-March from 7 fr.); *Grand-Hôtel et Gr.-Hôt. du Commerce (Pl. b; B, 4), Rue St. Jacques 39, with baths, 60 R. at 4-7, B. 1½, déj. 3-3½, D. 4, pens. from 10, omn. 1 fr. — Hôtel du Sablon (Pl. n; B, 5), Rue Nord-du-Sablon 24, 36 R. at 3½-5, B. 1½, déj. 2½, D. 3, pens. 9 12 fr.; Hôt. du Panier-d'Or (Pl. b; B, 4), on the N side of the Grand' Place, frequented by English travellers, 24 R. from 3, B. 1, déj. 2, D. 3, pens. 8½ fr., with café-restaurant, well spoken of; St. Amand (Pl. g; B, 5), Rue St Amand 5, 20 R. at 2-2½, B. ¾, déj. 1½, D. 13/4 fr., unpretending; Hôt.-Café Pelce, Rue Sud-du-Sablon (Pl. A, 5) 40 R. at 1½, B. ¾, D. 1½ fr. — Near the station: Windsor (Pl. c; A, 5), 40 R. at 3-6, B. 1¼, déj. 2½, D. 3½, pens. 8-12 fr.; Hôtel de Londres (Pl. d; A, 5), 40 R. at 3-5, B. 1¼, D. (at 12 30 p.m.) 2½ fr., with a popular restaurant; Métropole (Pl. e; A, 5), Comte-de-Flandre (Pl. i; A, 5), Monbijou (Pl. f.; A, 5), 18 R. at 3-5, D. 2 fr., all with cafés-restaurants.

Pensions (chiefly patronized by the English). *Mme. Verriest*, Rue Longue 3 (Pl. D, E, 5), 24 R., pens. 5-7½ fr.; *Continental*, Rue de la Monnaie 22 (Pl. B, 4), 18 R. at 2 3, pens. from 5 fr.; *Redlich-Knight*, Rue du Vieux-Sac 30 (Pl. A, B, 4), 52 R., pens. 5 fr.; *Mrs. Hoeck*, Rue Wallonne 18 (Pl. C, 5), 4 R., pens. 4½-6 fr.; *O'Brien*, Pont des Augustins (Pl. C, 4), 20 R., pens. 5-6 fr.; *Le Marchand*, Rue Cour de Gand 25 (Pl. C, D, 4), 24 R., pens. 5-7 fr.

Restaurants. In the hotels; also, *Mille Colonnes*, Marché-aux-Œufs, at the N.W. corner of the Grand' Place; *Cercle Catholique* (Pl. B, 5), Rue des Pierres 38. D. 2½ fr.; *Cecil*, Rue Flamande 9 (Pl. C, 4), déj. (12-3) 2 fr.; *Trois Suisses*, Rue Philipp-Stock 19 (Pl. C, 5; Munich beer); *Münchener Bürgerbrau* Place de la Station; *Zwart Huis (Maison Noire)*, Rue des Tonneliers 23 (Pl. B, 4), *Café Vlissinghe*, Rue des Blanchisseurs 2 (Pl. D, 4), both in the early Flemish style. — Confectioner. *Jac. Lippens*, Grand' Place.

Baths. *Bains St. Sauveur*, at the back of the cathedral (Pl. B, 5).

Post and Telegraph Office (Pl. 7; C, 5), corner of the Grand' Place and Rue de la Bride; also at the Railway Station (Pl. A, 5), etc.

Cabs. Drive within the town 1¼ fr. (in winter 1 fr.), outside the town according to a zonal tariff; per hour, either within or outside the town, 2 fr., each addit. ¼ hr. 50 c. Each article of luggage carried outside 25 c.

Omnibuses from the *Station Centrale* (Pl. A, 5) viâ the Grand' Place (Pl. B, C, 5) to the *Bassin* (Porte de Damme; Pl. E, 2; fare 10 c.).

Steam Tramways (*Chemins de fer Vicinaux*). 1. From the Place de la Station (Pl. A, 5) viâ the Place du Théâtre (Pl. C, 4), Rempart du Bassin (Pl. D, 2), Porte de Damme (Pl. E, 2), and Route de l'Ecluse (Pl. E, 1) to (2 M.) Fort Lapin, (6 M.) Dudzeele (p. 2), (10½ M.) Westcappelle (to Sluis, p. 23), (12½ M.) Knocke (p. 22). (13½ M.) Duinbergen (p. 22), and (14¼ M.) *Heyst* (p. 22). Fares 1st cl. 1 fr. 6½, 2nd cl. 1 fr. 15 c. — 2. From the Grand' Place (Pl. B, C, 5) viâ the Porte de Gand (Pl. C, D, 7) and Port Ste. Croix (Pl. E, 5) to (7½ M.) Moerkerke and (13 M.) *Aardenburg* (p. 78). — 3. From the Place du Théâtre (Pl. C, 4) viâ the Grand' Place (Pl. B, C, 5) and Porte de Gand (Pl. C, D, 7) to Assebrouck, (5 M.) Oedelem, (10½ M.) Knesselaere, and (13½ M.) *Ursel* (p. 47). — 4. From the Place du Théâtre viâ the Grand' Place (Pl. B, C, 5), Rue Neuve de Gand (Pl. C, B, 6), and Rue Ste. Catherine (Pl. B, 6, 7) to the chief cemetery, Steenbrugge (p. 78), and (12½ M.) *Swevezeele* (p. 47).

Steamboats. From Fort Lapin (tramway No. 1) viâ *Damme* (p. 43) to *Sluis* (p. 23). several times daily in 1½ hr.; fare 1 fr. or 70 c., there and back (valid for 4 days) 1 fr. 60 c. or 1 fr. — From Scheepsdaele (Pl. A, 1) to *Ostend* (p. 10) daily, in 2 hrs.

Pleasure Boats (*barquettes*) on the canals may be hired from Ch. van Hove, Rue Ste. Catherine 4, at the Pont Notre-Dame (Pl. B, 6); 2 fr. per hour per person, 1 fr. for every additional hour.

Booksellers. *K. Beyaert*, Rue Notre-Dame 6; *Demolin-Claeys*, Place de l'Académie; *Geßens-Willaert*, Place St. Jean 5.

British Vice-Consul, *Lieut.-Col. H. E. Boileau.*

English Church (*Chapel of the Theresian Convent*), Rue d'Ostende (Pl. B, 3); services at 8.30, 11, and 6; chaplain, *Rev. J. A. Hull, B. A.*, Rue de l'Eglise St. Gilles 10. — **English Reading Room** (10 c.), 14 Place St. Jean.

Collections, etc. Inclusive tickets ('carnets') for the chief sights are issued at 5 fr. by the society *La Roya* (Pavillon pour étrangers, to the right of the entrance to the Cathedral).

Belfry (p. 36), 25 c., with admission to the chimes 50 c. The chimes are played by hand on Sun. at 11.30 a.m., and on Wed. and Sat. at 11.15 a.m.

Chapelle du Saint-Sang (p. 38), free on Frid. 6-11.30 and Sun. 8-9, at other times ½ fr. Exhibition of the Holy Blood every Frid. 6-11.30 a.m.; great procession on the 1st Mon. after 2nd May.

Cathedral (St. Sauveur, p. 26), comp. p. xviii; the sacristan who opens the chapels receives 50 c. from each person.

Gruuthuuse Mansion (p. 35), week-days 10-1 and 2-6 (in winter 4), Sun. 2-5 p.m., 1 fr.; ticket available also for the Musée Archéologique (see below).

Hospice de la Poterie (p. 42), Apr. 15th-Oct. 15th daily 9-6, Oct. 15th-Apr. 15th week-days 9-4, Sun. 3-4 p.m., ½ fr.

Hospital of St. John (p. 30), daily 9-6 (in winter 9-4), Sun. and holidays 8-5 (in winter 3-4), 1 fr. (no gratuities). Tickets admitting to the Hospital of St John, the Hospice de la Poterie, and the Musée des Hospices Civils may be obtained here for 1½ fr.

Hôtel de Ville (p. 37), daily April 1st-Sept. 30th 9-1 & 2-6, Oct.-March 9-3, 25 c.

Library (p. 41). Mon. to Frid., 10-1 and 4-7.

Musée Archéologique (p. 35), week-days 9-1 and 2-5 (Oct. to April, on Tues. and Frid. only, 10-12 and 2-4), 1 fr.; free on Sun. and holidays 11-1; at other times apply to the custodian. The ticket is available also for the Gruuthuuse Mansion (see above).

Musée Communal (p. 32), free on Sun. 11-1; week-days 9-1, Apr. 1st-Sept. 30th 2-6 (Sun. 5), Oct. 1st-March 31st 2-3.30, adm. 50 c.

Musée de Peinture Moderne (Picture Gallery; p. 43), at the same hours as the Musée Communal; 25 c.

Musée des Hospices Civils (p. 37), daily 9-1 and 2-5 (in winter 2-4), ½ fr.

Notre Dame (p. 28), comp. p. xviii. The sacristan shows the covered pictures and the Burgundy chapel at the following charges: 1 pers. 1 fr., 2 pers. 1½ fr., 3 pers. 1 fr. 80 c., 4 pers. 2 fr. On Frid. exhibition of relics.

Palais de Justice (p. 38), court-room, daily 50 c.

Bruges (30 ft.), Flem. *Brugge*, the capital of W. Flanders and the see of a bishop since 1559 (comp. p. xxiii), with 58,000 inhab. (including a colony of 3000 English), lies on the little river *Reie* or *Roya*, 7½ M. to the S. of its new harbour of *Zee-Brugge* (p. 2) by the *Canal Maritime*. Small craft can reach it also by the *Ostend Canal*, which has branches to Blankenberghe, Ypres, Nieuport, and Furnes. Other canals connect Bruges with *Ghent* and *Sluis*. That the industrial spirit of the town is reviving is proved by the large market-gardens, a ceramic factory, and the making of lace.

Bruges (which in Flemish means *bridges*, a name due to the numerous bridges crossing the canals) is mentioned as *Municipium Brugense* as early as the 7th century. Margrave Baldwin I. of the Iron Arm (d. ca. 879), founder of the powerful line of Counts of Flanders, built a castle here in 865, and Robert of Friesland (d. 1093) chose the thriving trading town as his residence. After the assassination of Charles the Good (1127) the burghers, assembling in the Marché du Vendredi, elected Count Theodoric of Alsace to be Count of Flanders, and returned the following spirited answer to the deputies of the king of France (Louis VI.), who had sent to object to their choice: 'Go, tell your master that he is perjured; that his creature William of Normandy (usurper of the sovereignty of Flanders) has rendered himself unworthy of the crown by his infamous extortions; that we have elected a new sovereign, and that it becomes not the King of France to oppose us. That it is our privilege alone, as burghers and nobles of Flanders, to choose our own master.'

In the 13th and following cent. Bruges, then connected with the North Sea by means of the *Zwyn* (p. 43), ranked with Ypres and Venice as one of the great commercial centres of Europe. As the head of the 'Flemish Hansa in London' it practically monopolized the trade with England, especially the wool-trade which was of so great importance for the Belgian cloth-factories, and at the same time it was a 'staple place' for the cities of the German Hanseatic League. Lombards and Venetians conveyed hither the products of India and Italy, and returned home with the manufactures of Germany and the Baltic Sea. Factories, or privileged trading companies, from seventeen different kingdoms, had settled in Bruges. After its enlargement in 1297 the town was about 4½ M. in circumference. The population is said to have been 200,000. In 1302, when Johanna of Navarre, with her husband Philippe le Bel of France, visited Bruges and beheld the sumptuous costumes of the inhabitants, she is said to have exclaimed: 'I imagined myself alone to be queen, but I see hundreds of persons here whose attire vies with my own.' Dante (*Inferno* xv, 4-6) compares the barrier which separates the river of tears from the desert with the embankments erected by the Flemings under Count John of Namur (1300 et seq.), between Bruges and Wissant (beyond the French frontier), to protect the coast against the encroachments of the sea.

Bruges attained the culminating point of its prosperity during the first half of the 15th cent., when the Dukes of Burgundy held their court here. During this period a brilliant colony of artists was retained at Bruges in busy employment, and their works still shed a lustre on the name of the city. The gradual silting up of the harbours on the adjacent coast, however, began to undermine the prosperity of the town towards the close of the 15th cent., and its fall was accelerated by contests with Maximilian (p. 37), who transferred his favour to Antwerp, and by the rise of the S. German commercial towns. In 1505 the Fuggers, the merchant-princes of Augsburg, removed their office from Bruges to Antwerp, and they were followed in 1545 by the Hanseatic 'factories'. Finally the religious commotions of the latter half of the 16th cent. completed the commercial ruin of Bruges. — Of all the cities of Belgium Bruges has best preserved its mediæval characteristics (p. xlvi), in spite of the erection of many tasteless new buildings and the removal of the old town wall, which was razed about the middle of the 19th cent. to meet the needs of modern traffic, leaving nothing standing except the four gates. — Comp. *E. Gilliat Smith's* 'The Story of Bruges', in the Mediæval Towns Series (London, 1901).

a. South-West Quarter of the City.

From the Railway Station (Pl. A, 5; p. 23), which occupies the site of the old Marché du Vendredi, two streets lead into the town: to the left, the *Rue Nord-du-Sablon*, or *Noord Zand-Straat*, and to the right, the *Rue Sud-du-Sablon*, or *Zuid Zand-Straat*. The first of these is continued by the *Rue St. Amand* (Pl. B, 5); the second by the *Rue des Pierres* or *Steenstraat* (Pl. B, 5). The last-named street, which contains many picturesque gabled houses (lately restored) of the 16-17th cent., skirts the Place Stévin (right), containing a bronze statue (by Eug. Simonis; 1846) of *Simon Stévin* or *Stevinus* (1548-1620), the geometrician, who by establishing the thesis of the parallelogram of forces and by discovering the hydrostatic paradox became one of the founders of mechanical science.

In the Cimetière St. Sauveur, at the end of the Rue Sud-du-Sablon, to the right, is the church of —

Sint Salvator (*St. Sauveur;* Pl. B, 5), which has ranked as a cathedral since 1834 (comp. p. 39). The church, of very ancient foundation, was rebuilt in the early-Gothic style after a fire, between 1183 and 1223; the nave and transept were largely renewed after another fire in 1358; while the five chapels of the choir date from 1482-1527, and the vaulting of the ambulatory from 1527-30. Externally it is a cumbrous building, disfigured by later additions and surmounted by a castle-like W. tower, the Romanesque lower part of which was built in 1116-27 and continued in 1358, while the upper part was completed in 1846 and provided with a spire in 1871.

The *Interior is remarkable for its fine proportions and its many old treasures of art. It measures 331 ft. in length, 125 ft. in breadth, and across the transept 174 ft., and is 82 ft. high. The modern polychrome decoration is by *Jean Bethune* (1874); most of the stained glass dates from the second half of the 19th cent. also.

On the West Wall, off which opens the churchwardens' vestry (p. 28), where the sacristan (p. 24) is to be found, are several large but not very important paintings of the 17th cent., by *Jacob van Oost the Elder*, *G. Backereel*, and *Jan van den Hoecke*.

North Aisle (left). At the entrance of the Baptistery, which adjoins this aisle, near the transept, are two monumental *Brasses, the one on the right dating from 1439, that on the left from 1518. In the Baptistery (locked): to the right, a *Crucifixion, painted in tempera and probably the earliest extant picture of the *Bruges School* (before 1400); two wings from a picture by *Fr. Pourbus the Younger*, representing the members of the shoemakers' guild (1608); handsome candelabrum of wrought iron (16th cent.); *P. Pourbus*, Last Supper, with Abraham, Melchisedech, and Elijah on the wings; on the outside, the Mass of Gregory the Great, and thirteen *Portraits of Brothers of the Holy Sacrament (1559).

South Aisle. To the left of the S. entrance door: Crucifixion, Bearing of the Cross, and Pietà, a work of the *Bruges School* (ca. 1500; covered), formerly attributed to Gerard van de Meire.

Transept. A heavy marble rood-loft, in the baroque style, constructed in 1679-82, separates the transept from the choir. The statue of God the Father upon it is by *A. Quellin the Younger* (1682). — Two chapels adjoin the transept. On the right is the *Chapel of St. Barbara*, on the pillars in which are an altar-piece by *Lancelot Blondeel*, the Madonna with SS. Luke and Eligius (1545), and a small painted relief in carved wood (15th cent.), the Consecration of St. Eligius (Sacre de St. Eloi?); on the right is a small winged picture, representing the Presentation in the Temple, with donors and saints, by *Adr. Ysenbrant*, a pupil of Gerard David. The *Chapel of the Shoemakers' Guild (Chapelle des Cordonniers)*, on the left, contains fine wood-carving of the end of the 15th cent. and several interesting brasses (on the left, *Walter Coopman, 1387, and Martin de Visch, 1452; on the right, the learned Schelewaerts, 1483, and Burgomaster Adr. Bave with his wife and son, 1555).

Choir. High-altar-piece (1642), Resurrection by *Janssens; Van Oost*, Peter and John. At the sides are two monuments of bishops, both by *Pulincx* (18th cent.). The magnificent Gothic choir-stalls date from the 15th cent.; the armorial bearings commemorate the 13th chapter of the Order of the Golden Fleece (Toison d'Or), founded by Duke Philip the Good, which was held here in 1478.

Ambulatory (beginning at the N. or left transept). *Van Oost*, The Saviour predicting his Passion to his Mother, and His last interview with his Mother before the Passion. — 1st Chapel: Hand-

some screen of 1513; altar of 1517, with a painted crucifix (the oldest Renaissance work in Bruges). — 2nd Chapel: Screen of 1517; Altar-piece, The Virgin and St. Bernard, by *Allaert Claeissens*. — By the pillar opposite: Marble tomb of Jan de Schictere (d. 1575) and his wife, with a Crucifixion and figures of the married couple and their patron-saints, by *Egidius de Witte*.

3rd Chapel: Stained glass of the 16th century. To the left, *Ant. Claeissens*, Descent from the Cross; on the left wing, St. Philip, on the right wing, Bishop Rodoan, the founder, with his patron-saint, Charlemagne (1609). — *Dierick Bouts*, *Martyrdom of St. Hippolytus

The principal picture represents the saint about to be torn to pieces by four horses, mounted, or led by men on foot. The unfounded local legend is that these horses were copied by Memling from the famous horses of St. Mark at Venice. On the left wing is a scene from the life of St. Hippolytus, on the right the donor and his wife in a beautiful landscape. On the outside of the wings are four saints in grisaille. This is a masterpiece of the early Flemish school, with fine aërial perspective in the landscape-backgrounds. The latest critics assign the figures of the donors to *Hugo van der Goes*. Comp. pp. 241, xlix.

This chapel also contains: *Jac. van Oost the Elder*, The Infant Saviour in the workshop of his father Joseph, Flight into Egypt; *H. van Minderhout*, Battle of Lepanto; modern reliquary (1884) of Charles the Good, Count of Flanders (p. 25); tomb of John Carondelet, Chancellor of Flanders (d. 1544).

4th Chapel: Group in five sections, with scenes from the Passion in carved wood, painted and gilded (ca. 1460). — 5th Chapel, at the back of the high-altar: by the pillar on the right, Pietà, a gilded copper relief by *P. Wolfganck* (ca. 1535). — 6th Chapel. In the floor, monumental **Brass*, richly enamelled, for Jan van Coudenberghe (d. 1525) and Bernhardin van den Hoeve (d. 1527). To the left, Mater Dolorosa, on a gold ground, by an imitator of *Quinten Matsys (Jan van Eeckele?)*. To the right Portrait of Emp. Charles V. (ca. 1520), perhaps a copy of *B. van Orley*. — 7th Chapel: Three landscapes (17th cent.), illustrating the miraculous transference of the Casa Santa from Nazareth to Loreto. — Farther on in the ambulatory: to the left, *Jan Er. Quellin*, St. Simon Stock receiving the scapulary from the Virgin (1686).

The Chambre des Marguilliers, or Churchwardens' Vestry, at the W. end of the S. aisle (p. 24), contains several works of art and a leaden slab of 1087 from the tomb of St. Gunhildis, the sister of the last Saxon king Harold, who died at Bruges. The ivory pastoral staff of St. Maclou (d. 565), the enamelled head of a pastoral staff of the 13th cent., and some ancient missals are preserved in a cabinet here. On the walls: Crucifixion, a triptych of the *Bruges School* (ca. 1480); portraits by *Pourbus*, etc.

The eight pieces of Brussels tapestry kept in the Sacristy, executed by *Van der Borght* from cartoons by *Jan van Orley* (1731), are exhibited in the choir during Holy Week.

A few paces to the S.E., at the end of the Rue du St. Esprit, lies —

***Notre Dame** (Flem. *Onze lieve Vrouwenkerk*; Pl. B, 6), another early-Gothic structure, erected on the site of an earlier chapel in the

12-13th centuries. The church had originally only two aisles; the outer aisles with their rows of chapels date from 1344-60 (N. side) and 1450-74 (S. side). The tower, 400 ft. high, was completed in 1297, the spire being restored in 1858 and the turrets at the angles in 1873. The beautiful late-Gothic addition on the N. side (ca. 1470) was originally a portal, named 'Het Paradys'. The W. front was restored in 1907.

The INTERIOR (p. 24) is 236 ft. long, 164 ft. broad, and 69 ft. high. The general effect of the nave is somewhat spoiled by the carved wooden pulpit of 1743, with figures and reliefs (Wisdom seated on the terrestrial globe), and the carved wooden rood-loft of 1722, which separates it from the choir. The crucifix above the rood-loft dates from 1594. Most of the stained glass is modern (second half of the 19th cent.).

NORTH AISLES. Near the end, to the left of the baptistery (the former 'Paradys', see above), in a niche covered with a Gothic canopy, is a much-revered statue of the Virgin, dating from 1485(?).

SOUTH AISLES. On the W. wall is a large winged picture (in five sections) from the old high-altar, representing in the middle the Crucifixion, and on the wings the Bearing of the Cross, the Crown of Thorns, the Descent from the Cross, and Christ in Hades, begun by *B. van Orley*, finished by *M. Gheeraerts* (1561), and restored by *Pourbus the Younger* in 1589 after the iconoclastic outrages. On the 2nd and 3rd pillars: *De Crayer*, Adoration of the Infant Jesus (1662); *Seghers*, *Adoration of the Magi, with saints (the painter's masterpiece; 1630). — 2nd Chapel: *Ant. Claeissens* (?), Virgin and Child in a landscape, with portraits of the donor Nic. van Thienen and his wife, and the Annunciation in grisaille on the wings. — 3rd Chapel: Triptych of the Virgin, Child, and an angel, with portraits of Don Diego de Villegas, his wife, and children, by an unknown painter (ca. 1540). — 4th Chapel: Transfiguration, a late work by *Gerard David*, with good portraits of the donor Anselm de Boodt and his wife, along with their patron-saints (the latter in grisaille on the back), added by *P. Pourbus* (1573). — On the pillars opposite: *Herri met de Bles* (?), Annunciation and Adoration of the Magi, on a gold ground. On the right of the confessional: *Adr. Ysenbrant* (see p. 27), *Mater Dolorosa, surrounded by smaller representations of the Seven Sorrows.

The end of the outer S. aisle is railed off as a chapel by a low and graceful marble balustrade of 1842; over the altar stands a **Statue of the Virgin and Child, by *Michael Angelo*, executed in 1503-4, and purchased by Jan Mouscron, a merchant of Bruges, for 100 ducats. Albrecht Dürer saw and admired the work in this chapel in 1521. The lifesize study for the head of the Madonna, by Michael Angelo's own hand, is in the South Kensington Museum. Horace Walpole is said to have offered 30,000 fl. for this statue. — On the wall to the right is the tomb of Adrian van Haveskerke;

above, *P. Pourbus*, Last Supper, 1562; farther on, the engraved and enamelled brass of Josse de Damhoudere (1507-81) and his wife.

Choir. The high-altar dates from 1779, the choir-stalls from 1770; the armorial bearings above the choir-stalls serve as a memento of the eleventh Chapter of the Order of the Golden Fleece, held here in 1468 (comp. p. 27).

In the Ambulatory, beginning by the S. aisle: to the left, *Caravaggio* (?), Christ at Emmaus (1604); *J. van Oost the Elder*, Vision of St. Rosalia, after Van Dyck's painting in the Museum at Vienna.

Then, in a closed chapel to the right, the **Tombs* of Charles the Bold (d. 1477), Duke of Burgundy, and his daughter Mary (d. 1482), wife of the Emp. Maximilian, the last scions of the House of Burgundy and of the native princes of the South Netherlands.

The lifesize recumbent figures of the duke and his daughter, in copper, richly gilded, repose on marble sarcophagi; at the sides are the enamelled armorial bearings of Burgundian duchies, counties, and baronies. The tomb of the Princess, in the Gothic style, and by far the more valuable as a work of art, was executed by *Pieter de Beckere* of Brussels in 1495-1502. The Duke's tomb, an imitation of the other, was erected in 1559 by Philip II., a descendant of Charles the Bold, who is said to have paid the sculptor *Jonghelinck* of Antwerp the then very large sum of 24,395 florins. The Emp. Charles V. had caused the remains of the duke, his great-grandfather, to be conveyed hither from Nancy (1550). The tomb of Charles bears his motto: 'Je l'ay empris, bien en aviengne!' ('I have made the venture; may it prosper!'). The sumptuousness of these tombs, the historical associations attaching to the illustrious father and daughter, and the touching story of the death of the latter in consequence of a fall from her horse while hunting with her husband near Bruges, all combine to render these monuments deeply interesting. They were first erected in the choir, and only since 1816 have they stood in this chapel, which was originally dedicated to *P. Lanchals*, unjustly beheaded in 1488, whose tombstone is still to be seen to the right of the entrance. The tombs were restored in 1812-17.

This chapel contains also two wings of an altar, by *P. Pourbus*, and other paintings.

Beyond the gaudily painted Chapel of the Sacrament (1863), *P. Pourbus*, Triptych, Adoration of the Shepherds and donors (1574; closed). Then, above, a richly-carved Gothic pew in oak, of 1472, formerly the property of the family of Van der Gruuthuuse, with whose house (p. 35) it was connected by a passage. Above, to the right, *G. de Crayer* (?), Vision of St. Thomas Aquinas (1644); *Jac. van Oost the Elder*, Triumph of the Church (1652), and (opposite) Calling of Matthew (1640).

A gateway opposite the W. side of Notre Dame leads to the **Hospital of St. John** (Pl. B, 6), which has existed since the 12th century. The interesting sculptures above the walled-up gateway to the left of the entrance date from the 13th century. Admission, see p. 24; visitors ring the bell on the right of the entrance.

The hospital contains a number of **Pictures by *Memling*, which alone would amply repay a visit to Bruges (comp. p. 1). These are preserved in the former chapter-room.

In the centre, on a rotatory pedestal, is the *Châsse of St. Ursula*, a reliquary of Gothic design, the scenes painted on which form Memling's finest work (completed in 1489).

'The shrine of St. Ursula is a Gothic chapel in miniature, its long sides being divided into arches containing six episodes, its cover adorned with six medallions; one incident fills each of the gables. In the medallions are the coronation of the Virgin, the glory of St. Ursula, and four angels; on the gables, St. Ursula shelters the band of maidens under her cloak, and the Virgin in a porch is worshipped by two hospital nuns. Of the six designs on the long sides, one represents the fleet arriving at Cologne, where Ursula prepares to land with her companions. We recognize the shape of the old cathedral, the steeples of several churches, and one of the city towers, most of them true to nature but not in their proper places; in one of the distant houses Ursula sees the vision of the Pope bidding her to visit Rome. Another scene is laid on the quays of Bâle, where St. Ursula has taken to the shore, whilst a part of her suite awaits its turn to disembark. A third shows the Pope surrounded by his court in the porch of a church awaiting St. Ursula, who kneels on the steps leading up to the portal. In a gallery close by, the British neophytes are baptised and confessed, or partake of the Holy Communion. The Pope, in the fourth picture, accompanies the maidens on their return to Bâle; he sits with his cardinals in the vessel which carries St. Ursula, whilst the suite of both still winds through the passes leading from the Alps. On the fifth panel, the background is a camp on the Rhine shore, where boats have landed some of their living freight, and others approach with crowded loads; the knights and virgins are set upon by soldiers and are vainly defended by their steel-clad champions. The sixth picture is that in which St. Ursula is seen in a passive attitude of prayer, awaiting the arrow of an executioner; the men about her, armed in proof, or shrouded in mantles, are spectators or actors in the massacre of the saint's companions; and the distance is filled with tents behind which the Kölner Dom rears its solid walls'.

'The freedom and grace with which these scenes are composed are partly due to the facility with which Memling treated groups and figures of small proportions, but they tell of progress in the art of distribution and arrangement. It would be difficult to select any picture of the Flemish school in which the 'dramatis personæ' are more naturally put together than they are in the shrine of St. Ursula, nor is there a single panel in the reliquary that has not the charm of rich and well-contrasted colour. ... A rich fund of life and grace is revealed in shapes of symmetrical proportions or slender make and attitudes of becoming elegance. Nothing is more striking than the minuteness of the painter's touch, or the perfect mastery of his finish'.

Crowe and Cavalcaselle. The Early Flemish Painters. 1872.

On the wall opposite the entrance is the *Altar-Piece of the SS. John*, a winged picture painted by *Memling* for the high-altar of the church and presented in 1479 by Brother Jan Floreins, surnamed Van der Riist, in honour of the two patron-saints of the hospital. This work was long erroneously called the '*Marriage of St. Catharine*'. It was restored, with only moderate success, in 1891.

'The Virgin sits on a throne in a rich church-porch; angels hold a crown above her; the infant on her lap bends to give a ring to the bride kneeling in regal raiment at his feet; to the left and right, the Baptist, Evangelist, and St. Barbara stand gravely in attendance; an angel plays on an organ; another holds a missal. Close behind St. Barbara, a monk of the order of St. Augustin contemplates the scene; and in a landscape watered by a river the Baptist prays to God, preaches to a crowd, wends his way to the place of execution, and burns — a headless trunk — at the stake; elsewhere, St. John Evangelist seethes in boiling oil. On the

left wing of the triptych the daughter of Herodias receives the Baptist's head, and dances before Herod. On the right wing St. John Evangelist is seated and looks towards heaven, preparing to note the vision before him. He sees the king of kings, the elders, the lamps of the Apocalypse, the lamb, the symbols of the Evangelists, and Death on the pale horse, bursting with his three companions on the men who flee; on the placid surface of the sea, the vision is reflected and forms a grand and imposing picture. On the outer face of the wings, Jacques de Keuninck, treasurer, Antoine Seghers, director, Agnes Cazembrood, superior, and Claire van Hultem, a nun of the hospital, are depicted under the protection of their patron saints.' — *Ibid.*

By the entrance is a smaller masterpiece by *Memling*, representing the *Adoration of the Magi*, also painted in 1479 and presented by Jan Floreins, and in excellent preservation. On the inside of the shutters, the Adoration of the Child and Presentation in the Temple; outside, John the Baptist and St. Veronica.

The thin, bearded man looking in at the window, with a cap such as is still worn by the convalescents of the hospital, is said to be a portrait of the master himself. To the left, on the central panel, the donor, kneeling.

Between the windows are two other pictures: a *Pietà*, painted in 1480, with the portrait of the donor, A. Reins, and SS. Adrian, Barbara, Wilgefortis, and Mary of Egypt on the wings (the last two on the outside); and a diptych, painted in 1487, representing the *Virgin offering an Apple to the Child* on one wing, and on the other the donor, Martin van Nieuwenhove, unquestionably the best of Memling's portraits. Beside the second window is a *Portrait Head*, representing the daughter of burgomaster W. Moreel (comp. p. 33), by *Memling* (1480), styled by a later inscription 'Sibylla Sambetha' (*i.e.* the Persian Sibyl).

Above the fire-place is a copy of *Van Dyck's* Rest during the Flight into Egypt; in the corners of the room are a valuable chalice of 1619 and a small Gothic ciborium, with a statuette of the Madonna (gilded wood-carving).

The *Hospital* itself is well worthy of a visit. The large old hall, divided by partitions, is used as a store. The *Dispensary* also is interesting.

On quitting the Hospital we turn to the right, cross the Pont Notre-Dame, which affords an attractive view of the river-front of the Hospital, and follow the Rue Ste. Catherine, No. 84 in which, the old *Ecole Bogaerde*, formerly an orphanage, is now the seat of the *Academy of Art* (Pl. B, 7), founded in 1719, and of the *School of Industrial Art*. The old chapel contains the —

***Musée Communal**, or *Musée de Tableaux*, a collection of great interest to the student of early-Flemish painting. A new building (Pl. B, 6) is projected. Admission, see p. 24. No catalogue. Good photographs at 2 fr.

The chapel is divided into three sections by partitions. The masterpieces of the collection are hung in the middle: *Jan van Eyck*, *Madonna with the Infant Christ, St. Donatian and St. George, and the donor Canon George van der Paele (1434-36; from the

former cathedral). The figures, half lifesize, are strongly realistic. The Madonna is the ugliest ever painted by Jan van Eyck, the Child, with its aged expression (meant to indicate the presence of Deity?) is lean and unattractive, and St. George, in spite of his brilliant armour, has much the appearance of a rude common soldier. The portrait of the donor, however, is masterly, and St. Donatian is a dignified personage. — To the right is an early reduced copy of Jan van Eyck's Head of Christ in the museum at Berlin, with a spurious inscription. On the left, *Jan van Eyck*, *Portrait of his wife (1439), evidently unflattered, but admirably finished and faithful in every detail. Opposite, *Hugo van der Goes*, *Death of the Virgin, one of the foremost of early-Flemish works in dramatic vitality, depth of expression, variety of gesture, and knowledge of anatomy (Friedländer); *P. Claeissens the Younger*, Allegorical representation of the Treaty of Tournai (1584); *In the style of Gerard David*, Preaching of John the Baptist and Baptism of Christ, two miniature paintings on parchment.

In the third section: *Memling*, *Triptych (1484), from the chapel of St. Christopher in the Church of St. Jacques. In the central picture is St. Christopher, with a blue garment and ample red cloak, looking up with astonishment at the Infant Christ sitting on his shoulders, as if unable to comprehend the continual increase of his burden. In a grotto is the hermit, leaning on a stick, with a lantern in his hand. To the left is St. Maurus reading, to the right St. Egidius with the doe. On the left wing is Burgomaster Willem Morel, the donor, with his five sons and his patron St. William, on the right wing, Barbara Vlaenderberghe, his wife, with eleven daughters and St. Barbara. This picture occupies a high rank among Memling's works. The heads of the three saints in the central picture are of great beauty, and the reflection of the rocky bank in the water is admirably rendered. — *Jean Provost*, Last Judgment, with portraits of donors on both sides, an excellent work of 1525. — On the end-wall: *Gerard David*, The sentence of Cambyses against the unjust judge Sisamnes (after Herodotus), in two pictures. The first picture represents the bribery in the background, and the sentence of the king in the foreground; the second the executioners flaying Sisamnes in the foreground, and the son of Sisamnes, seated as his father's successor on the judgment seat on which hangs the skin of the latter, in the background. Both pictures (completed in 1498) are boldly painted, with a brownish tone of colouring, and admirably finished. Most of the heads exhibit a marked individuality, and the hands are drawn with perfect accuracy. — Between these two pictures: *Gerard David*, *Triptych (after 1500). In the central picture the Baptism of Christ, in a charming landscape; on the left wing the donor Jean des Trompes and his son, with their patron St. John the Evangelist; on the right wing Elizabeth van der Meersch, the first wife of the

donor, with her four daughters, under the protection of St. Elizabeth of Hungary. On the outsides of the wings are the Madonna and Magdalen Cordier, the donor's second wife, with her infant daughter and her patron-saint. — Above: *Jean Provost*, Allegorical figures of Avarice and Death.

On the main wall: *Pieter Pourbus*, Descent from the Cross, a winged picture in grisaille (1570); Portrait of a woman, of 1598; *Hieron. Bosch* (?), Winged picture with giants and dwarfs and fantastic punishments; *P. Pourbus*, *Portrait of J. Fernagunt (1551), Last Judgment (1551), from the Hôtel de Ville; to the right, *R. van der Weyden*, Philip the Good of Burgundy; to the left, *School of R. van der Weyden*, Pietà (fragment); to the right, *P. Pourbus*, Portrait of the wife of J. Fernagunt (1551); Portrait of a professor of the university of Louvain.

In the first section: *Jac. van Oost the Elder*, Portraits, Theologian dictating to his amanuensis, St. Anthony of Padua and the Holy Child, St. Anthony resuscitating a dead man; *Jan van Ravesteijn*, Portrait of a woman with a lace collar; *Jan Brueghel the Elder*, Paradise; *Jan van Goyen*, River-scenes; above, *H. van Minderhout*, Bruges Harbour (1653).

From the Rue Ste. Catherine the Rue de la Vigne and the Rue de l'Arsenal lead to the W. to the **Béguinage** (Pl. A, 6, 7; comp. p. 72), founded in the 13th century. The entrance is in the right angle of the Place de la Vigne; we cross a bridge, affording a pretty glimpse, and pass through a gateway of 1776. The low, whitewashed houses surround a court shaded by elms. The *Church*, dedicated to St. Elizabeth, was founded in 1245 and rebuilt in 1605; the altar-piece (Adoration of Christ on the Cross) is by the elder Van Oost, and there is an Assumption by T. Boeyermans in the S. aisle (1676).

From the S. entrance of the Béguinage we reach in a few paces, passing the Gothic *Lock House* (Sashuis or Maison Eclusière; restored in 1893), the *Minnewater* or *Lac d'Amour* (Pl. A, 7), a sheet of water formerly used as a harbour. The bridge at the S. end, adjoining which a tower erected in 1398 is still standing, commands a picturesque view. A little to the W., on the Rempart du Béguinage (Pl. A, 7), is a marble bust (by G. Pickery) of *Hendrik Pickery* (1828-94), a sculptor of Bruges.

A pretty walk leads to the E. along the Rempart Ste. Catherine (tramway No. 4, see p. 24) and the Rempart de la Porte-de-Gand to (12 min.) the *Porte de Gand* (Pl. C, 7), a picturesque erection of the 15th cent., past which tramways Nos. 2 & 3 run (p. 24). — We may return to the inner town past the pretty *Park* (Pl. C, 6; band on Sun., 12-1), at the S. end of which rises the modern Gothic *Church of Ste. Madeleine* (Pl. C, 6).

b. Central Part of the City.

On the right side of the short Gruuthuuse-Straat, which leads to the E. from the church of Notre Dame (p. 28) to the Dyver, is the Gothic Gruuthuuse Mansion.

The oldest wing of the **Gruuthuuse Mansion** (Pl. B, 6), next the Reie, was built about 1420 or a little later. The N. façade, with the pretty tower and its loggia, was erected in 1465-70 by Lodewyk van der Gruuthuuse, who here gave shelter in 1471 to the exiled Edward IV. of England and founded the famous library (now in Paris). The mansion, which now belongs to the town, has been largely restored since 1894 and fitted up for the reception of various collections. The entrance is opposite the Rue Neuve. From the court we enter the Museum through the gate adorned with an equestrian statue. On the first floor is a *Collection of Lace*, and on the groundfloor municipal *Antiquities* and objects of industrial art. Adm. see p. 24.

First Floor. The Collection of Lace (*Museum van Kantwerken* or *Musée de Dentelles*), in two rooms, embraces a valuable collection of Flemish, Brabant, Antwerp, Mechlin, Dutch, and Valenciennes lace (12-17th cent.), given to the town by the *Baroness Lieds*, whose bust stands above the mantelpiece in the 2nd room. In the middle of the 1st room is a magnificent piece of lace from an altar, with the arms of Charles V. and several scenes depicted on it. We descend to the —

Ground Floor, where are a kitchen of the 16th cent. and, on the right, a small dining-room. Adjoining the large dining-room, which is fitted up in the old style, are two small rooms with stoneware and Chinese porcelain. In the room adjoining the vestibule: in the middle, small sculptures, guild ornaments; by the walls, chests, carved caskets, etc.; near the exit, a painted terracotta bust of Charles V. when a youth, with a detachable wooden hat; two altar-panels with views of Bruges (Minnewater, etc.), ascribed to *P. Pourbus* (1551). On the other side of the vestibule is a room containing wood-carvings of the 14-16th cent., furniture, weapons, etc.

The collection of prehistoric, Belgo-Roman, and Frankish antiquities, bequeathed by Baron Gilles de Pélichy, and the collection of engravings, etchings, and drawings, etc., presented by Mr. J. Steinmetz, are temporarily closed to the public. New rooms are under construction.

Following the tree-shaded Dyver to the N.E. from the Gruuthuuse Mansion, we reach the *Rozenhoedkaai* or *Quai du Rosaire* (Pl. C, 5), which, like the adjacent *Quai Vert* (Pl. C, D, 5), affords a good *View of the quaint buildings of the inner town. — From the *Fish Market* (*Marché au Poisson*; Pl. 6, C, 5) the Rue de l'Ane Aveugle (Blinde Ezel Straat) leads to the N.W. to the Place du Bourg (p. 37), affording a good view of the rear of the Hôtel de Ville (p. 37) and of the Palais de Justice (p. 38).

From the Quai du Rosaire we cross the Reie and follow the *Rue aux Laines* or *Wolle-Straat* (Pl. C, 5) towards the N.W. No. 28 in this street, known as 'In den Grooten Mortier', is adorned with reliefs of 1634, referring to the repulse of the troops of Prince Frederick Henry (p. xl) by Count John of Nassau-Siegen, the Spanish general, in 1631. — The Rue aux Laines ends at the quaint-looking —

Grand' Place or *Groote Markt* (Pl. B, C, 5; band-concerts on Sat. evening in summer), the heart of the city. In the centre stand a colossal *Monument to Jan Breidel and Pieter de Coninc*, guild-masters and leaders of the citizens of Bruges at the 'Bruges Matins' or massacre of the French garrison on 18th May, 1302, and in the 'Battle of the Spurs' at Courtrai (p. 79). The monument, erected in 1887, is by P. de Vigne.

The S. side of the square is occupied by the **Halles**, a large building erected in the 13th and 14th cent., and altered in 1561-66 from designs by *Peter Dierickx*. The building forms a rectangle, 143 ft. broad and 276 ft. deep. The **Belfry** *(Tour des Halles* or *Halletoren)*, 353 ft. in height, rebuilt after a conflagration in 1280, rises in the centre of the façade and leans slightly towards the S.E. The two massive square lower stories, flanked with corner-turrets, date from the 13-14th cent.; the lofty octagon above was added in 1482; and the parapet in 1822. Over the portal is a statue of the Madonna. The entrance to the tower is in the picturesque court to the right; visitors ring at the Conciergerie (comp. p. 24), upstairs in the gallery. A steep, dark staircase of 402 steps leads up to the bells above the tower-watchman's room. The chimes, among the largest in Belgium, were restored in 1748 by De Hondt. In clear weather the view extends on the N.W. to the sea, on the S. to Courtrai, and on the E. to Ghent.

The groundfloor of the E. wing contains the **Municipal Archæological Museum** (*Musée Archéologique*; adm., see p. 24; entrance from the market-place), including old plans and views of Bruges; a stained-glass window from the Painters' Guild House, with St. George and the Dragon (15th cent.); a spinet of 1654; coins, medals, objects in forged iron, old chests and coffers, architectural and sculptural fragments, and paintings from tombs of the 15th century.

'In the market-place of Bruges
Stands the belfry old and brown;
Thrice consumed and thrice rebuilded,
Still it watches o'er the town'. *(Longfellow.)*

On the E. side of the market-place are the new *Government Buildings* (Pl. C, 5), occupying the site of the old Cloth Hall, pulled down in 1787. Adjoining is the *Post and Telegraph Office* (Pl. 7; C, 5), completed in 1891, the upper story of which contains the *Municipal Archives* (fee for consultation, 2½ fr. per day). Both these buildings are in the Gothic style, the former in hewn stone, the latter in brick with sandstone adornments.

On the W. side of the market-place, at the corner of the Rue St. Amand, is a house formerly belonging to the *Bouchoute* family, a brick building of the 15th cent., adorned with a gilded lion and poorly restored about 1850. According to a popular but probably erroneous tradition, it was occupied for a time by Charles II. of England, while living here in exile about 1650. The citizens of Bruges conferred upon him a title of royalty by creating him 'King of the Guild of Archers'. — In the opposite house, called the *Cranenburg*

(Pl. 3; B, 5), now completely modernized, the citizens of Bruges, instigated by Ghent, kept the German King Maximilian (p. 26), the 'last of the knights', prisoner during eleven weeks in the year 1488. The Pope threatened them with excommunication, and the Imperial army was directed to march against the city (comp. p. 68), notwithstanding which Maximilian was not liberated until he had solemnly sworn to recognize the Council of the Regency of the Netherlands Estates and to remove all foreign troops from the country. A few weeks later, however, he was released from his oath by a congress of princes convened at Malines by his father, the Emp. Frederick III.

A few yards to the S. of the Halles, in the narrow Rue des Chartreuses (No. 4), is the small **Musée des Hospices Civils** (Pl. B, 5; *Museum der Burgelyke Godshuizen*); admission, see p. 24. The collection (in two rooms) includes early-Flemish paintings, antique furniture, painted statuettes, engraved metal caskets, pottery, etc. Among the most interesting exhibits (in the second room) are specimens of early Chinese porcelain; 64. Relief of the Madonna in painted ivory (end of the 13th cent.); altar-cross (15th cent.); fine carved casket, painted and gilded, of the 15th cent.; 87. Bugle-horn (13th cent.).

From the S.E. corner of the market-place the short Rue de la Bride (Breydel-Straat) leads to the Place du Bourg (Pl. C, 5), the name of which commemorates the castle *(Grafenburg)*, which was the earliest seat of the Dukes of Burgundy (p. 39) and was taken down in 1434. To the right, in the middle of the S.W. side, rises the —

***Hôtel de Ville** or *Stadhuis* (Pl. 4; C, 5), an elegant Gothic structure, begun about 1376. The rear portion, towards the Reie, was added in 1401-21, and the whole building was restored in 1854-71, when new statues of Counts of Flanders were placed in the niches between the windows, to replace those destroyed in 1792. The Counts of Flanders, on their accession to the throne, used to show themselves to the people from one of the windows, and swear to maintain the privileges and laws of the city (p. 25). The interior was restored in 1895 in the original style and adorned with paintings.

Intending visitors apply at the office of the mayor's secretary (comp. p. 24) in the Vestibule. They then ascend to the first floor, where the Great Hall *(Grande Salle des Echevins)* occupies almost the entire length of the building. The Gothic roof of pendent wood-work dates from 1402-4. The frescoes, by *A. de Vriendt*, completed by *Julius de Vriendt*, represent the Apostles of Flanders and eminent Brugeois and thirteen scenes from the history of Bruges. Entrance-wall: Consecration of the new Zwyn Canal, 1404; Return of the Brugeois after the victory at Courtrai, 1302. End-wall to the left: Foundation of the Order of the Golden Fleece, 1430 (p. 27); Theodoric of Alsace bringing the Holy Blood to the church of St. Basil, 1150 (p. 38). Window-wall: Feeding the poor in the Hospital of St. John; Officials of Bruges renewing the rights of the Hanseatic League, 1360; Count Philip of Alsace granting a charter to Bruges, 1190; Magistrates visiting the studio of Jan van Eyck, 1433; Jan Brito, the printer, a native of Bruges, 1446; Count Louis van Male laying the foundation stone of the Hôtel de Ville, 1376; Jacob van Maerlant (p. 43), the father of Flemish poetry. End-wall to the right: Bruges Fair ('La Foire Franche'); First procession ('Landjuweel') in Bruges. The adjoining rooms contain a model of the harbours of Zee-Brugge (p. 2) and a few pictures.

Adjoining the Hôtel de Ville on the left is the *Maison de l'Ancien Greffe Flamand (Pl. 5; C, 5), or old municipal record office,

a Renaissance edifice built in 1535-37, restored in 1881-84, and profusely adorned with gilding and statues; it is now a court of law (Justice de Paix). The carved doors of the court-room (on the groundfloor in front; open to visitors), executed by *Ant. Lambrouck* in 1544, were formerly in the cathedral. — The vaulted passage below the Ancien Greffe leads to the Blinde Ezel Straat (p. 35).

In the corner, adjoining the Hôtel de Ville on the right, is the **Chapelle du Saint-Sang** (Pl. 2, C, 5; adm., see p. 24; ring at the concierge's dwelling in the corner), a small and elegant church of two stories, founded by Theodoric of Alsace, Count of Flanders (p. 25), and his wife Sibylla of Anjou. It derives its appellation from some drops of the blood of the Saviour, brought from the Holy Land in 1150 by Theodoric and presented to the city. The lower story dates from 1150, the upper was rebuilt in the 15th cent.; the portal and staircase, constructed in 1533, in the richest Flamboyant style, and seriously damaged by the sansculottes during the Revolution, were restored in 1819-39.

The Lower Chapel (entrance next the concierge's door), dedicated to *St. Basil*, consists of nave and aisles, with a choir of the same breadth as the nave, and rests on low round pillars. It was restored in 1896-97.

The Upper Chapel, reached from the Place by the staircase mentioned above, has no aisles. The decorations of the chapel are modern. The stained-glass windows, comprising portraits of Burgundian dukes (copies from the drawings mentioned on p. 39) and Hapsburg princes, were executed in 1847. The W. window, with the history of the Passion and the conveyance of the Holy Blood to Bruges, was executed in 1856. The pulpit, consisting of a globe resting on clouds, is by *H. Pulincx the Elder* (1728).

In the S. wall are three arches opening on a Chapel, where the Holy Blood is exhibited (see p. 24). The marble altar of the chapel, bearing a massive silver crucifix, dates from the 18th century. Above, on the entrance-wall, are two pictures: *G. de Crayer* (?), Pietà; *Jac. van Oost the Elder*, Descent from the Cross (1649).

A room to the right of the vestibule contains the small Museum of the church. On the entrance-wall: a piece of tapestry of 1637, the Transportation of the body of St. Augustine to Sardinia; two handsome vestments of the 16th cent., etc. — On the wall to the left: piece of lace of 1681 (under glass); the Châsse du Saint-Sang, a silver gilt reliquary (4 ft. 3 in. high, 2 ft. broad), studded with gems, which was made in 1614-17 by *Jan Crabbe* of Bruges. Adjoining are two pictures by *P. Pourbus*, with portraits of members of the Brotherhood of the Holy Blood (1556), and a winged picture in the style of *Herri met de Bles*, pourtraying the Bearing of the Cross, Crucifixion, and Resurrection. — Between the windows is a painting of the *Bruges School* (ca 1480), so-called Master of the Legend of St. Lucia, see p. 40), with two scenes from legends.

On the wall to the right is a Pietà, a winged picture by the '*Master of the Chapelle du Saint-Sang*', wrongly attributed to Gerard David. On the wings are Mary Magdalen, with Cleophas, and Joseph of Arimathæa, with an unknown man. In the background is Mt. Calvary.

In the windows and on the desk-case are fragments of the old stained glass of the upper church of 1542, with the designs from which it was executed.

At the E. angle of the market-place is the unassuming **Palais de Justice** (Pl. C, 5), built in 1722-27, on the site of the town-hall of the *Franc de Bruges* ('*Het Brugsche Vrye*'), or district of the '*Buitenpoorters*', *i.e.* inhabitants 'outside the gate', who were not subject to the jurisdiction of the city. The picturesque rear-portion

of the present structure (see p. 35) still dates from the original building (erected in 1434) and includes the *Court Room (Chambre Echevinale* or *Vierschaar)*, with the **Cheminée du Franc*, a magnificent Renaissance chimney-piece, executed in 1529-30 by Guyot de Beaugrant and others (custodian in the court, behind; see p. 24).

The chimney-piece occupies almost the entire W. side of the room and part of the ceiling. The lower part, with a 15th cent. iron brasier, consists of black marble, with four reliefs in white marble on the frieze, representing the history of Susanna. The upper part, which is of carved oak, was executed from designs by the painter *Lancelot Blondeel*, and restored in 1850 by the sculptor *Geerts*. The statues, finely carved and nearly lifesize, represent Charles V. (in the centre), as Count of Flanders, wearing the insignia of the Order of the Golden Fleece, his paternal ancestors Mary of Burgundy and Maximilian of Austria on the left, and his maternal ancestors Ferdinand of Aragon and Isabella of Castile on the right of the spectator. The throne is embellished with busts of Philip le Bel and Johanna of Castile, the parents of Charles; and on two small medallions are portraits of Lannoy, the victor at Pavia, and Margaret of Austria. The medallions held aloft by children contain portraits of Francis I. and his wife, Eleonora, sister of Charles V. The whole is decorated with genii, foliage, and the armorial bearings of Burgundy and Spain.

The tapestry on the walls was manufactured at Ingelmunster (p. 50) in 1859, in imitation of the original, of which portions were found in the cellar. Above is a series of full-length portraits of rulers of the country. An interesting representation of the room is shewn in a picture by *G. van Tilburg*, dating from 1659. The two brass inkstands in this room date from 1566 and 1634.

On the groundfloor of the Palais de Justice are the *Provincial Archives* (open on week-days, 9-3).

At the corner of the Rue de la Bride, on the W. side of the square, is the **Prévôté** (Pl. C, 5), or *Landhuis van den Proossche*, a beautiful late-Renaissance structure, built in 1662 after plans by *Fr. van Hillewerve*, and restored in 1908-9. This was originally the seat of the Provost of the cathedral, who was *ex officio* Chancellor of Flanders from 1089 onwards; it is now used for the offices of the government of the province, and has been completely modernized in the interior. Adjacent to the Place du Bourg, on the N., is another Place, planted with trees, which was formerly the site of the church of *St. Donatian*, the old cathedral of Bruges, destroyed in 1799 by the French.

c. North-West Quarter of the City.

In the Rue Fossé-aux-Loups (Pl. A, 4, 5) or Wulfhage-Straat, the first side-street running to the N. from the Rue Nord-du-Sablon (p. 26), is the *Huis de Visitatie* (No. 24; to the right), an attractive private house in the Renaissance style (16th cent.; restored in 1897), with a relief of the Visitation.

The Cour des Princes, the fourth side-street farther on, is named from the **Cour des Princes**, once the palace of the Dukes of Burgundy (comp. p. 37), the site of which is now occupied by a modern Gothic nunnery, the *Couvent des Dames du Sacré-Coeur* (Pl. B, 4). In this palace the nuptials of Charles the Bold with Margaret of York were

celebrated in 1468, and here Philippe le Bel, father of Charles V., was born (1478) and Mary of Burgundy died (1482).

From the N.W. corner of the Grand' Place (p. 36) the Marché-aux-Œufs and the adjoining Rue St. Jacques (Pl. B, 4) lead to the N.W. to the Parvis de St. Jacques or St. Jacob's Voorplein. In the Rue des Aiguilles or Naalden-Straat, which diverges to the right about halfway to the Parvis, is the *Hôtel Bladelin* (No. 19), a Gothic building of the 15th cent., remodelled in 1892. It was the residence of Peter Bladelin, Treasurer of Charles the Bold, and is now a lace-making school. From the Rue des Aiguilles we have a view of the circular brick tower in the Halle au Beurre or Boterhuis, the next side-street, which belonged to a nobleman's house of the 15th cent. and was restored in 1884.

The **Church of St. Jacques** (Pl. B, 4), founded about 1240, enlarged in the late-Gothic style in 1457-1518, and extensively altered about 1692 in the style of that period, was restored and partly rebuilt by *Ch. de Wulf* in 1897 et seq. Sacristan, Rue Val-des-Roses 5.

Of the numerous pictures of the 16th, 17th, and 18th cent., arranged to some extent in rows as in a picture-gallery, we can specify only a few. Most of them are by second-rate painters of Bruges. Left Aisle. On the wall: *School of Bruges* (so-called Master of the Legend of St. Lucia), Scenes from the life of St. Lucia (1480; Bruges Belfry in the background); *Master of the Chapelle du Saint-Sang* (p. 38), Madonna and Child in a golden rose, surrounded by Solomon, Prophets, Sibyls, St. Joachim, and St. Anna, with the Tiburtine Sibyl and St. John in Patmos on the wings. 1st Chapel: Three chased copper monumental tablets of Spanish families, one of which, with the date 1461, is to the memory of *Catalina d'Ault*, represented between her brother and her guardian angel; another, dating from 1577, is to the memory of *Don Francisco de Lapuebla* and his wife; the third, of date 1615, is in memory of *Don Pedro de Valencia* and his wife. — Right Aisle: *Lancelot Blondeel*, Scenes from the lives of SS. Cosmas and Damian (1523); *Albert Cornelis*, Coronation of the Virgin, the only extant work of this master (1520). To the right of the choir, *P. Pourbus*, Madonna with donors (1556), and a small Chapel, containing the tomb (repainted) of *Ferry de Gros*, Treasurer of the Order of the Golden Fleece (d. 1544) and his two wives (the recumbent figure of the second wife is particularly beautiful). On the small altar in this chapel is a fine glazed terracotta of the school of *Della Robbia*, representing Mary and the Child encircled with a chaplet of fruits. — On the High Altar: *J. van Bockhorst*, Adoration of the Magi. — The pulpit, rood-loft, and choir-stalls, in the baroque style, were put up in the latter part of the 17th century.

Behind the church, in the Rue du Marécage (Moer-Straat), is a picturesque corner, with a fountain of 1901.

From the Parvis St. Jacques the Rue des Baudets (Ezel-Straat) leads to the N.W. to the well-preserved *Porte des Baudets* or *d'Ostende* (Pl. B, 2), near which a new quarter is springing up.

From the Porte d'Ostende we may follow the Boul. de la Toison-d'Or (Gulden Vlies Laan; Pl. A, B, 3) to the S.W., cross the railway, and traverse the pretty promenades of the Boul. Guido Gezelle (Pl. A, 4), to the *Porte Maréchale*, the W. gate of the town, rebuilt by Jan Slabbaert in 1368 and since then repeatedly restored. From the gate the Rue des Maréchaux (Pl. A, 5) or Smeden-Straat leads to the E. to (1/4 M.) the Main Railway Station (p. 26).

d. North-East and East Quarters of the City.

At the N.E. corner of the Grand' Place (p. 36) begins the Rue Flamande (Pl. C, 4) or *Vlaming-Straat*, one of the chief thoroughfares of Bruges. Near its middle, to the left, at the corner of the Rue des Pelletiers (Grauwwerkers-Straat), is the ancient *Merchant House of the Genoese*, a well-preserved Gothic building of 1399, afterwards the property of the linen-manufacturers ('Witte Saey Halle'). Over the door are St. George and the dragon. — The adjacent Quai des Augustins (Pl. C, 4) and Rue des Potiers (Pl. B, 4) afford many glimpses of quaint architecture.

The Rue de l'Académie, beginning opposite the Genoese Merchant House, leads to the small *Place Jan van Eyck* (Pl. C, 4), which is surrounded by interesting mediæval buildings and bounded on the E. by a canal. The bronze statue of *Jan van Eyck*, by Pickery, was erected in 1878. On the W. side of the *Place* is the Poorters Loge and on the N. the Municipal Library.

The **Municipal Library** (Pl. 1; C, 4), which is now established in the ancient *Tonlieu*, or custom-house of 1477 (restored in 1877-81), contains 50,000 vols., 600 MSS. (comprising missals of the 13-14th cent.), the first books printed by Colard Mansion, the printer of Bruges (ca. 1475-84), and a collection of engravings (adm., see p. 24).

The **Poorters Loge** (i.e. *Citizens' Lodge;* Pl. C, 4), built about the middle of the 14th cent., altered in 1755 and 1818, and restored in 1898-1904, was formerly an assembly-hall for the townspeople ('*poorters*', those who live within the '*poort*' or gate; comp. p. 38). The bear at the corner is a kind of badge of the town (1417).

A little to the N.E. is the Marché du Mercredi, now called Place de Memling (Pl. C, 4), where a *Statue of Memling* in marble, by H. Pickery, was erected in 1871. On the N. side of the place is the *Couvent des Soeurs Noires*, founded in 1561 and restored in 1871, the chapel of which contains a representation of the St. Ursula legend (ca. 1480) and other paintings of the Bruges School. The Place des Orientaux (Oosterlinge-Plaats), adjoining the Place de Memling on the N., was so named because it contained the house of the *Hanseatic League*, which was taken down in the 18th century. — Crossing the canal we follow the Rue de la Main-d'Or (Gouden Hand-Straat) to the right and the Rue de l'Eglise-St-Gilles to the left. This route brings us to the church of —

St. Gilles (Pl. C, D, 3), an early-Gothic edifice with three gables, begun in 1240 and enlarged in the 15th century. The interior, skilfully restored by *A. van Assche* in 1872-79, has timber-vaulting and modern stained glass; in the aisles are paintings by *Fr. Pourbus the Elder*, *Ant. Claeissens*, *J. van Oost the Elder*, the *Master of the Chapelle du Saint-Sang* (p. 38), and others.

We now follow a side-street to the E. to the Quai Long (Lange Rei; Pl. D, 3), cross the bridge, and follow the Quai de la Poterie

(Pl. D, 3), to the N.E. to the large **Séminaire Episcopal** (Pl. D, E, 3) which is housed in the old *Abbey of Les Dunes* (p. 18), transferred to Bruges in 1623.

The seminary contains a series of grisaille portraits of the Counts of Flanders, the Dukes of Burgundy, and the Abbots of Les Dunes (1480), in the style of the so-called *Master of the St. Ursula Legend* (see p. 41); a portrait of Abbot R. Norman, by *Pieter Claeissens the Elder* (1571); and portraits of all the Bishops of Bruges and Ypres. The relief of the Visitation, in Kelheim limestone, was executed by *G. Schweiger* of Nuremberg (ca. 1645) after A. Dürer's woodcut. The other treasures of art include fine MSS. (13th cent. and later) and costly bindings (15th cent.).

From the seminary we go on, past the former *Plague Hospital* (Pesthuizekens), restored in 1898, to the **Hospice de la Poterie** (Pl. E, 2), an asylum for old women, established in 1276. The entrance (adm., see p. 24) is at No. 77, to the left of the church belonging to it.

The hospice contains old paintings, particularly a good picture by *Pieter Claeissens the Younger*, representing the Virgin and Child beside a tree ('Van't Boomtje'), with God the Father, and the Holy Ghost in the form of a dove at the top (1608; second row on the right). Also miniatures of the Bruges School; old Flemish tapestry (15-17th cent.); fine antique furniture, etc.

The Rue du Persil (Pl. E, 3), on the E. side of the hospice, leads to the poor EAST QUARTER OF THE CITY. Near the wind-mill on the Rempart Ste. Croix (Sinte Kruisvest; Pl. E, 4, 5) we have a fine view of the towers of the city and, to the S., of the imposing *Porte Ste. Croix*, or *Kruispoort* (Pl. E, 5), dating from the 14-15th centuries. Tramway, see p. 24. — In the Rue des Carmes (Pl. E, 4), to the left, is the picturesque brick house (1573) of the old guild of the *Arquebusiers of St. Sebastian* (Pl. E, 4; No. 164), with a slender octagonal tower, containing on the groundfloor to the right a collection of portraits and a bust of Charles II. of England (p. 36), who became a member of the guild in 1656 (adm. 25 c.). Shooting practices (p. xxvi) take place in the field beside the building on Mon., Wed., and Sat. afternoons in summer. — To the right in the Rue des Carmes is the *Couvent des Dames Anglaises* (Pl. E, 4; No. 85), an English nunnery founded in 1629, with which an excellent school is connected. The convent possesses some good pictures. The church of the convent, a Renaissance structure with a dome, was built by *Pulinex* in 1738-39, and contains an altar, executed at Rome, composed of rare Persian and Egyptian marbles. — From this point the Rue Courte des Ménétriers (Korte Speelmans-Straat) and the Rue de la Balle lead to the S. to the —

Eglise de Jérusalem or *Church of the Holy Sepulchre* (Pl. D, 4), a small late-Gothic brick edifice with a short nave and a lofty choir, founded in 1428 by two brothers named Adornes. The tower is surmounted by a curious wooden dome. The interior contains stained glass of 1482-1560 (restored in 1890), a bronze monument to Anselm Adornes (d. 1483) and his wife (d. 1463), and other tombs of the 16-17th century. The crypt and some of the works of art in the

sacristy are interesting also. The key of the church (fee 30-50 c.) is kept at the adjoining *Couvent des Soeurs Apostolines*, who have a lace-making school.

The **Church of St. Anne** (Pl. D, 4), close by, was built about 1500 and reconstructed in the baroque style in 1607-12. The church, which is remarkable for the well-preserved and uniform adornment of its interior, has carved wooden panelling and confessionals of 1699, a pulpit of 1675, a rood-loft of 1642, and pictures by the elder *Van Oost* and others (sacristan, Rue Courte des Ménétriers 10).

On our way back to the centre of the town we may visit, if time allows, the Musée de Peinture Moderne, in the *Athenée Royal* (Pl. D, 4; adm., see p. 24), containing works by *J. B. Suvée*, *Th. Fourmois*, *Jos. Coosemans*, *P. J. Clays*, and others.

Damme, a village 3 M. to the N.E. of Bruges, on the canal leading to Sluis (comp. pp. 25, 23; steamboat, see p. 24), was once the port of Bruges and fortified, but has been in a state of decadence since the beginning of the 15th cent. owing to the silting up of the *Zwyn*, an arm of the sea, which finally dried up in 1872. The late-Gothic *Town Hall*, with its interesting portal, was built in 1464-68 and restored in 1895; in front of the building is a statue of the Flemish poet *Jacob de Coster van Maerlant* (ca. 1235-91), by H. Pickery (1860). The church of *Notre Dame*, founded in 1180, but never completed, and much altered at later periods (now under restoration), and the *Hospital of St. John* (containing a few paintings; adm. Tues. & Thurs. 9-11 & 3-5, free) also merit inspection. There is a good *Estaminet* in the town-hall. — From Damme we may proceed on foot or by steamboat to Sluis and return to Bruges viâ Heyst and Blankenberghe; comp. p. 28.

4. The Railways of S.W. Flanders.

These lines serve so many small stations that the speed of the trains is extremely slow. The flat, agricultural district traversed by them presents the usual Flemish characteristics. The towns of this part of Flanders are now dull and lifeless, but more than one of them has had a stirring past. Every lover of art will find much to interest him in *Ypres*, and the rood-loft of *Dixmude* (p. 47), the cloth-hall of *Nieuport* (p. 48), and various edifices of *Furnes* (p. 49) also deserve a visit.

1. From Ostend to Ypres, 36 M., railway in $1^3/_4$-$2^1/_4$ hrs. (fares 5 fr. 50, 3 fr. 70, 2 fr. 20 c.). — Stations: *Snaeskerke*, *Ghistelle* (Hôtel de l'Europe; frequently visited from Ostend), *Moere*, *Eerneghem*, *Ichteghem*, and *Wynendaele* (see below).

$15^1/_2$ M. **Thourout**, Flem. *Thorhout* (72 ft.; *Hôt. de Flandre; Hôt. de l'Union*), a town with 10,600 inhab., derives its name from a grove once consecrated here to the worship of the Germanic god Thor. It contains a handsome church with double aisles, and is the junction of the line from Bruges to Courtrai (p. 50).

About $1^1/_2$ M. to the W. is the castle of *Wynendaele*, a good example of a mediæval fortification, once the property of the Counts of Flanders, now belonging to M. Mathieu of Brussels, and well restored.

20 M. *Cortemarck*, the junction for the Ghent and Dunkirk line (p. 47). — Then *St. Joseph*, *Staden*, *Westroosebeke*, *Poelcapelle*, *Langemarck*, *Boesinghe*. Fertile district.

36 M. **Ypres.** — **Hotels.** Hôt. de la Châtellenie (Pl. a; C, 3), 12 R. at 2½-3½, B. 1, D. 3½ fr. (incl. wine), good, Hôt. de l'Epée-Royale (Pl. b; C, 3), unpretending, both in the Grand' Place; Hôt. de France (Pl. c; A, 4), Hôt. des Brasseurs (Pl. d; A, 4), both in the Boul. Malou, opposite the station. — *Café du Sultan*, *Aux Trois Suisses*, both in the Grand' Place (Bavarian beer). — *Post-Office* (Pl. C, 4), Rue de Lille 68.

Ypres, Flem. *Yper* (65 ft.), an old town on the *Yperlée* (now vaulted over), with 17,400 inhab., who are chiefly occupied in the manufacture of Valenciennes lace, possesses broad and clean streets and imposing old buildings of the 13-14th centuries. It was formerly the capital of West Flanders. The cloth-making industry here dates back to 1073, and about 1247 Ypres is said to have been the wealthiest and most powerful commercial town in Flanders, with a population of 200,000 and upwards of 4000 looms in constant activity. A succession of popular risings and the great plague of 1347 led to the decay of the industry, while the siege of the town and burning of the suburbs by the English and the burghers of Ghent in 1383 caused the last of the weavers to migrate. The devastations of the iconoclasts (1566) and the soldiers of Alva, and the capture of the city by the Gueux (1578) and Alexander Farnese (1584) reduced the population to 5000. During the 17th cent. Ypres was four times taken by the French (1648, 1649, 1658, 1678) and it belonged to France until 1715. The bishopric founded in 1559 was suppressed in 1801. The fortifications were removed in 1855.

From the railway-station (Pl. A, 4) we first follow the Rue de la Station (Statie-Straat) to the N.E. and then turn to the left into the Rue du Temple, near which, to the N. beyond the *Church of St. Nicholas* (Pl. B, 3), is an old brick tower, a relic of the *Abbey of Thérouanne*, which was transferred to Ypres in 1559. — The Rue au Beurre (Boter-Straat), with its picturesque gabled houses (Nos. 22 & 20, on the left), leads to the N.E. to the Marché-Bas (Neermarkt; p. 46) and the Grand' Place or Groote Markt (Pl. C, 3). Here, to the left, stand the so-called —

***Halles** (Pl. B, C, 3), the most considerable edifice of its kind in Belgium, begun by Count Baldwin IX. of Flanders (p. 215) in 1200 and completed in 1304. The three early-Gothic façades of the *Halle des Drapiers* or *Cloth Hall* proper have three stories and are flanked by corner-turrets. The statues in the niches of the top story (Counts of Flanders on the S. and W., celebrated natives of Ypres on the N.) were destroyed by the French in 1793 but replaced by new ones in 1854-75. The edifice has been under restoration since 1908. On the S. side, in the centre of the main façade (433 ft. in length), rises the massive square *Belfry* (230 ft.), with turrets at the angles.

The E. side of the Halles is bounded by the so-called *Nieuwerk*, a charming Renaissance structure erected in 1620-24, probably from designs by *Jan Sporeman* (ca. 1575); its groundfloor consists of an open hall (20 ft. wide), supported by columns.

YPRES
YPER
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Mètres
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Porte de Dixmude
Abattoir
Plaine d'Amour
Prison
Château d'eau
Bibliothèque Publique
Palais de Justice
Cathédrale
Conciergerie
Hôtel de Ville
Grand Place
Halles
St. Martin
St. Nicolas
Boucherie
Hôtel de Gand
St. Jacques
Hospice Belle
Hôtel Merghelynck
Rôt des Postes
Caserne d'Infanterie
Esplanade
Place de la Station
Gare
Hôtel de la Poste
Salle du Tribunal
Cour du Temple
Caserne
Ecole d'Equitation
Hospice St. Jean
St. Pierre
Maison de Bois
Porte de Lille
Porte de Menin
Collège Episcopal
Hôp. Fl.
Bassin de Dixmude
Chaussée de Bruges
Chaussée de Menin
Rue de la Plume
Rue de l'Hôpital
Rue au Beurre
Rue au Lombard
Rue de la Station
Rue de Lille
Rue de Menin
Rue de Thourout
Rue de Boesinghe
Rue de Lille
Rue de Comines
Rue de Roulers
Rue de Lille
Rue de Comines
Rue de Roulers
Rue de Lille
Rue de Comines
Rue de Roulers

The unpretentious structure between the Nieuwerk and the N. end of the Cloth Hall is the *Stedehuus* or *Town Hall (Hôtel de Ville)*, dating originally from the 14th cent. but altered more than once after the fire of 1498. Of the two old Gothic timber gables in the court, that to the left belongs to the Salle Echevinale.

The entrance to the Halles is in the town-hall, opposite St. Martin's Church (open 9-12 & 2-5; porter on first floor; ½ fr.). The former *Salle Echevinale*, in the middle of the Nieuwerk, has been restored in the modern Gothic style. It is adorned with frescoes by *Guffens* and *Swerts*, painted in 1869 (Festal Entry of Philip the Bold of Burgundy and his wife, the last Countess of Flanders, in 1384, and other scenes from the town's history), and contains a fine modern chimney-piece by *Malfait*, and some old wall-paintings (restored) of the Counts of Flanders (1322-1468) and SS. Mark and John. All these are best seen by afternoon-light. The wooden ceiling should be noticed. — The upper floor of the Cloth Hall consists of three huge galleries with timber ceilings. The E. half of the S. wing, which is divided into two parts by the belfry, is embellished with twelve mural paintings by *Ferd. Pauwels* (1872-81), representing the chief events in the history of Ypres. The series begins with the foundation of the Hospital of the Virgin in 1187 and ends with the siege of 1383 (p. 44). One of the most powerful scenes depicts the ravages of the plague in 1347. The embellishment of the W. half, with allegorical paintings representing the manufacture of cloth, by *Delbeke* (d. 1891), has not been finished. The W. wing contains the wooden façade of a Gothic house (15th cent.).

The extensive *Municipal Archives* are accessible on Mon. & Tues., 9-12 & 2-4.

The former cathedral of **St. Martin** (Pl. B, C, 3), rising to the N. opposite the Halles, was built in the 13th cent. on the site of an earlier edifice founded in 1073; the choir, in the Transition style, dates from 1221, the early-Gothic nave and aisles from 1254. The unfinished tower, 190 ft. high, was added after 1433 by *Martin Untenhove* of Malines. The plain chapel on the S. side was an addition of 1622. The S. transept, the lower part of which was unskilfully restored about 1860, has a magnificent rose-window, a handsome gable, and an elaborately carved late-Gothic portal. Between the pillars of the W. porch is a triumphal arch, constructed in 1600 by *Urban Taillebert* of Ypres. The church is now being thoroughly restored.

The Interior, a basilica with slender round pillars and a triforium, is 317 ft. long and 168 ft. wide. — At the beginning of the N. aisle is a brazen font in the Renaissance style (16th cent.). — The S. aisle is separated from the old parish chapel and the chapel of St. Anna by a brazen screen (1622), with alabaster statuettes of saints. The first-named chapel contains a picture by *Jan Thomas* (*'van Yperen'*), a pupil of Rubens, representing an ecclesiastic kneeling before the Virgin (1645), and another, by *F. P. Hals* of Ghent, representing the raising of the siege of 1649 through the interposition of the Virgin. Opposite the St. Anna Chapel is the pulpit, carved in an exuberant baroque style.

The beautiful choir, which has neither ambulatory nor chapels, contains some fine late-Renaissance choir-stalls, carved by *Urban Taillebert* in 1598. Over the baroque high-altar is an Assumption ascribed to *Luca Giordano*. To the left is the late-Gothic monument of Louise de Laye, widow of Hugonet, Chancellor of Burgundy (p. 69). The tomb of Bishop Ant. de Hennin is by *Taillebert* (1622). A small flat stone in front of the altar of St. Martin marks the grave of *Jansenius* (d. 1638), Bishop of Ypres, founder of the sect named after him (see p. 438). — In the sacristy are some fine old ecclesiastical vessels.

The *Tower* (343 steps), which is always open, commands an extensive view. Part of the late-Gothic *Cloisters* (Pl. 1, B, 3; not accessible) is seen from above.

In the square in front of the W. end of the church is a marble monument of the burgomaster and statesman *Alph. Vandenpeereboom* (Pl. 2, B, C, 3; d. 1884). — The square to the E. of the church is called St. Maartens Klooster. Here, opposite the Nieuwerk (p. 44), is the *Conciergerie* (Pl. C. 3), a late-Renaissance edifice of 1633. To the left of it are two *Gabled Houses*, in the Renaissance style.

The North Quarter of the town also contains a number of interesting old houses. Among these may be mentioned No. 2, Rue d'Elverdinghe (Pl. A, B, 3), with a baroque gable; No. 2, Rue de Boesinghe; three former *Guild Houses* (Nos. 15, 19, 21) in the Marché-au-Bétail (Pl. B, 2), including that of the *Seamen* (No. 15; 1629); and No. 49 in the Surmont de Volsberghe Straat. — The *Maison Biebuyck* (Pl. C, 2), Rue de Dixmude 54, dating from 1544, is a beautiful Gothic gabled house. No. 66 in the same street has a baroque façade of the 17th century.

In the Marché-Bas or Neermarkt, nearly opposite the Cloth Hall on the S.W., is the Meat Market (*Boucherie*; Pl. B, C, 3), a double-gabled Gothic house, the lower stories of which, in hewn stone, date from the 13th century. On the first floor is the *Municipal Museum* (open free on Sun., 11-1 & 2-4; at other times 50 c.; no catalogue). Entrance at the back (concierge at No. 24).

On or near the walls of the Staircase are a waggon from Goes in Zeeland (18th cent.), the original woodcut of an old plan of Ypres (16th cent.), and other objects of interest. — Room I. Natural history and ethnological collections; porcelain, fayence, chests, cabinets, beam-ends, and other articles in carved wood. Among the pictures is the Prodigal Son, by *Jan Thomas*. — Room II. Fine chimney-piece with a view of the Grand' Place of Ypres, old views of the city, the archive-chest of the Clothmakers, coins and medals. In the centre, drawings of the façades of old Ypres houses, by *Aug. Böhm* (1848). Paintings: 63. *Jan Thomas*, Penitents; *Rubens*, 42. Miracles of St. Benedict (sketch), 43. Landscape; 9. *Pieter Brueghel the Younger* (?), Flemish fair; opposite, 58. *Pieter Steenwyk*, The painter in his studio; 40. *Is. van Ostade* (?), Pig-killing. — An adjacent room contains old leathern hangings and wood-carvings.

Opposite the Cloth Hall is the wide Rue de Lille, or Ryssel-Straat. At No. 38 in this street (right) is the Belle-Gasthuis or *Hospice Belle* (Pl. C, 4; fee), an asylum for old women, founded about 1279 by Christine de Guines, widow of Salomon Belle, and altered in 1616. The chapel contains a votive painting (Madonna and Child with SS. George and Catharine and the donors; retouched) and a polychrome votive relief, both dating from 1420. In the ante-chapel are old gravestones (15-16th cent.).

The Hôtel Merghelynck (Pl. C, 4), at the corner of the Rue de Lille and the Marché-aux-Vieux-Habits (Oude Kleermarkt), built in 1774-77, has been fitted up since 1892 as a museum of the 18th cent., with antique furniture, china, drawings, and engravings (adm. 10-12 & 2-4, 5, or 6; fee 1 fr.; catalogue $2\frac{1}{2}$ fr.).

The *Steenen*, Rue de Lille 66-68, a Gothic edifice of the 14th cent., was converted into the *Post Office* (Pl. C, 4) in 1902 and enlarged by an addition on the right. Farther on, to the left, is the church of *St. Peter* (Pl. D, 5), begun in 1073; the W. portal is Romanesque, the rest has been modernized. The *Hospice St. Jean* (Pl. C, D, 5), founded in 1277, contains a room ('Ouvroir des Sœurs') in the Renaissance style (1555). — The tasteful Gothic timber façade of the 'Maison de Bois', at No. 198 Rue de Lille, beside the *Porte de Lille* (Ryssel-Poort; Pl. D, 6), is also worth seeing.

An attractive walk may be taken in the pretty promenades laid out on the site of the old ramparts on each side of the Porte de Lille.

From Ypres to Roulers, see p. 50. — *Steam Tramway* to (20 M.) *Furnes*, see p. 49. — Another steam-tramway runs to (5½ M.) *Kemmel* (Hôt. Legrand), whence one branch of it goes on to (13 M.) *Warneton* (Waasten), the other to (8½ M.) *Neuve-Eglise* (Nieuwkerke) and thence across the French frontier to *Steenwerck*, on the line from Lille to Hazebrouck. The belvedere on the *Montagne de Kemmel* (512 ft.) commands an extensive panorama (adm. 10 c.). — Steam-tramway viâ (12 M.) *Gheluwe* (p. 81) to (14½ M.) *Menin* (p. 53).

From Ypres to Poperinghe and Hazebrouck, 19½ M., railway in 1 hr. The chief intermediate station is (6 M.) **Poperinghe**, a town with 11,700 inhab., which possesses a church (St. Bertin's) of about 1300, with an interesting W. portal and a carved oaken pulpit. Hops are extensively grown in the vicinity. Steam-tramways to *Dixmude* (see below) and to *Furnes* (see p. 49). — Beyond (10 M.) *Abeele* the line crosses the French frontier, passes (12 M.) *Godewaersvelde* and (15 M.) *Caestre*, and joins the Lille and Calais railway at (19½ M.) *Hazebrouck* (p. 4).

Beyond Ypres the line is continued to *Comines* (p. 53), *Armentières*, and *Lille* (p. 4).

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2. From Ghent to Nieuport (54½ M., in 2-3¼ hrs.; fares 8 fr. 30, 5 fr. 60, 3 fr. 30 c.) and to Dunkirk (67½ M., in 3½-4¾ hrs.; fares 10 fr. 60, 7 fr. 20, 4 fr. 35 c.).

Ghent, see p. 53. — Thence to (11 M.) *Deynze*, junction for Courtrai and Lille, see pp. 78, 79. — 14½ M. *Grammene;* 17 M. *Aerseele*, junction of a steam-tramway to Courtrai, see p. 81.

20½ M. **Thielt** (145 ft.; *Hôt. de la Plume*), an old town with 11,600 inhab., once a busy cloth-making place, as its cloth hall and belfry indicate. Branch-line hence to (7 M.) *Ingelmunster*, see p. 50. Steam-tramways to *Eecloo* (20½ M.; p. 78) viâ *Aeltre* (p. 2) and *Ursel* (to Ghent, see p. 78; to Bruges, see p. 24); and to *Hooglede* (20½ M.; p. 50) viâ *Swevezeele* (8 M.; p. 24), *Ardoye* (11½ M.; see below), and *Roulers* (16½ M.; p. 50).

23½ M. *Pittem;* 26 M. *Ardoye-Coolscamp*.

31 M. **Lichtervelde** (see p. 50). — 35 M. *Cortemarck*, the junction of the Ostend and Ypres line (see p. 43).

43 M. **Dixmude**, Flem. *Diksmuide* (25 ft.; *Hôt. de Dixmude*), is a quiet little town on the *Yser*. The parish-church of *St. Nicholas* contains a fine *Rood Loft, in the richest Flamboyant style, ascribed to Urban Taillebert (p. 45), an Adoration of the Magi by *Jordaens* (1644),

a marble font with a bronze cover of 1626, and other works of art. Dairy-farming is practised with great success in this neighbourhood, and a brisk trade in butter is carried on with England.

Steam-tramways run from Dixmude to *Ostend* (p. 10); and viâ Merckem to *Ypres* (p. 44) in the one direction and in the other to *Poperinghe* (p. 47) viâ Oostvleteren (p. 50).

The Nieuport line here diverges to the N.W. from the main line to Dunkirk (see below). — 44½ M. *Caeskerke;* 48 M. *Pervyse;* 51 M. *Rampscappelle.*

52 M. **Nieuport** (20 ft.; *Hôt. de l'Espérance*, Rue Longue; *Hôt. du Pélican*, in the market-place, R. or D. 1½ fr.; *Hôt. de Bruxelles*, at the station, all unpretending), a small and quiet place on the *Yser*, with 3500 inhabitants. In the 9th cent. the castle of *Santhoven* was erected by the Flemish counts for protection against the Normans. In 1160 the people of Lombartzyde (p. 17) removed to this spot, which then changed its name to *Neoportus*. Nieuport is noted for its obstinate resistance to the French in 1489 and for the 'Battle of the Dunes' in July, 1600, in which the Dutch under Maurice of Orange defeated the Spaniards under the Archduke Albert (comp. p. 17). The strong fortifications were razed in 1860.

Beginning at the railway-station, near the terminus of the steam-tramway (p. 16), the Rue Longue, which contains a few quaint old houses, intersects the entire town. About 3 min. from the station the Rue des Recollets diverges on the right for the (4 min.) Grand' Place. On the S. side of this square rises the dignified *Cloth Hall*, a Gothic brick building of 1480, with a lately restored belfry. A little to the W. is the Gothic *Church* (15th cent.; restored in 1903), with a massive baroque tower. The church has a modern timber roof, a Gothic pulpit, Renaissance choir-stalls and rood-loft, and a sculptured altar in the baroque style of 1630. We regain the Rue Longue by the Rue du Marché and turn to the right. Facing the *Post Office* (on the right) is the *Hôtel de Ville* (on the left), which contains a small collection of paintings. At the end of the Rue Longue we may proceed to the right to visit the *Tour des Templiers*, the only relic of the Templars' castle destroyed by the inhabitants of Ghent and the English in 1383; or we may turn to the left to inspect the locks on the canals to Ostend and Furnes, which enter the Yser here. About ¾ M. to the N. of the station, on the side next the sea, is a *Lighthouse* built in 1284.

Steam-tramway to *Nieuport-Bains*, *Ostend*, and *Furnes*, see p. 16.

54½ M. *Nieuport-Bains*, see p. 17. Most of the hotels are within a few hundred yards of the station.

The Railway to Dunkirk continues to run to the W. beyond Dixmude. 44 M. *Caeskerke* (see above). 46 M. *Oostkerke;* 49 M. *Avecappelle.*

52 M. **Furnes.** — **Hotels.** HÔTEL DE LA NOBLE-ROSE (in a Renaissance house of 1572), Rue du Nord 11, R. 2-3, B. 1, déj. or D. 2½-3 fr.; HÔT. ROYAL, in the market-place, R. 2-2½, B. ¾, D. 2 fr.; HÔT. DE L'EUROPE, HÔT. DE FRANCE, R. 1½ fr., both at the station. — *Café du Sport*, in the market-place. — Tramways, see below.

Many strangers are attracted to Furnes by the great *Procession de Pénitence* which has taken place here annually since the 12th cent. on the last Sunday in July. The story of the Passion and scenes from the Old Testament are dramatically represented in Flemish on this occasion by groups in costume (begins at 4 p.m.; seat in the Hôtel de Ville 1 fr.).

Furnes (18 ft.), Flem. *Veurne*, now a dull town with 6300 inhab., was formerly the capital of a lordship of the Counts of Flanders (Veurne Ambacht), and contains some interesting Renaissance buildings.

Turning to the right at the station then, after a few paces, to the left, we cross the Nieuport Canal and reach the (7 min.) quaint old *Grand' Place, the chief attraction of the town. On the E. side, immediately to our right, are the old *Meat Market*, a Renaissance structure of 1615 (now a theatre), and, to the left, the Gothic so-called *Pavillon Espagnol* (13-14th cent.), the earliest town-hall, restored in 1890-95 for the reception of the municipal archives and library. — On the W. side rises the *Hôtel de Ville*, a Renaissance structure of 1596-1612 by Lieven Lukas. It contains some interesting wall-hangings of Spanish leather, a chimney-piece with representations of still-life by Snyders (?, in the Salle des Mariages on the ground-floor), and two carved doors (1623; in the Salle de Réception on the first floor). Fee of ½ fr. to the concierge, who shows also the Palais de Justice. — Adjacent is the old *Châtellenie*, now the *Palais de Justice*, built by Sylvanus Boulin in 1612-28. The antechamber on the first floor was the former meeting-place of the Inquisition; the main hall contains a painting by Alb. de Vriendt (d. 1900), representing Philippe le Bel swearing to observe the rights of Furnes (1500); the adjoining chapel has a timber roof and good wood-carvings in the choir. — The so-called *Corps de Garde* (now the police-office), on the S. side of the market-place, is a Renaissance building of 1636.

To the N. of the Châtellenie rises the massive *Belfry*, with a spire of 1624. The adjoining *Church of St. Walburga* is said to have been originally founded by Baldwin of the Iron Arm (p. 25). The present building was designed at the beginning of the 14th cent. on so extensive a scale that only the choir, with its radiating chapels, has been completed. It contains finely carved choir-stalls of the beginning of the 17th cent. and a 15th cent. reliquary (in the sacristy). — The interior of the *Church of St. Nicholas*, near the S.E. corner of the market-place, a Gothic structure of the 14th cent., with a huge unfinished tower, was thoroughly modernized in 1890-97.

Steam-tramways to *La Panne* and to *Ostend* (see p. 16), starting opposite the railway station. — Light railway to (25 M.) *Poperinghe* (p. 47). — Another light railway runs to (19½ M.) *Ypres* (p. 44), passing (3½ M.) *Wulveringhem*, with the château of *Beauvoorde*, built in 1595-1617, and restored since 1876

by M. Merghelynck, and (10½ M.) *Oostvleteren* (p. 48), with an old screen in the parish-church, brought from St. Martin's at Ypres. Near Oostvleteren is the castle of *Nevele* (16th cent.).

55 M. *Adinkerke-La-Panne* is the last station in Belgium. *La Panne* (p. 18) lies 1½ M. to the N.W. (tramway, see p. 16). — *Ghyvelde* is the first French station. Then, *Zuydcote*, *Rosendael*.

67½ M. **Dunkirk,** French *Dunkerque* (*Chapeau-Rouge*, Rue St. Sébastien 5, R. from 4, B. 1¼, déj. 3, D. 4, omn. ½ fr.; *Hôtel-Restaurant des Arcades*, Place Jean-Bart 37; *Hôtel de Flandre*), a strongly-fortified town with 38,900 inhab., in the Département du Nord, is a busy commercial place and fishing-station. A small English colony resides here (English church). Among the objects of interest are the Gothic *Church of St. Eloi* (fine stained glass), the *Belfry* (295 ft.), with chimes, the *Hôtel de Ville* (1896-1901), and the statue, by David d'Angers, of *Jean Bart* (1651-1702), the famous sailor and privateer of Dunkirk. The *Musée*, Rue Benjamin Morel 2, contains old Netherlandish and other paintings. A tramway (25 c.) runs to the N.E. to *Malo-les-Bains*, a sea-bathing resort. Comp. *Baedeker's Northern France.*

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3. From Bruges to Courtrai, 33 M., railway in 1¼-1¾ hr. (fares 5 fr., 3 fr. 40, 2 fr. 5 c.). Carriages are changed at Roulers.

Bruges, see p. 23. — 11 M. **Thourout**, see p. 43. — 14 M. *Lichtervelde*, see p. 47. Then *Gits* and *Beveren*.

19 M. **Roulers,** Flem. *Roeselaere* (90 ft.; *Hôt. du Duc-de-Brabant*), a town with 25,200 inhab., high above which rises the handsome Gothic tower of the church of St. Michael. Roulers carries on a busy trade in linen goods. Here, on 13th June, 1794, a fierce conflict took place between the Austrians under Clerfait, and the French under Pichegru and Macdonald, in which the latter were victorious. This defeat was the prelude to that of Fleurus (p. 244), thirteen days later.

From Roulers to Ypres, 14 M., railway in ½-¾ hr. (fares 1 fr. 75, 1 fr. 35, 90 c.). Stations *Moorslede-Paschendaele*, *Zonnebeke*, *Ypres* (p. 44).

From Roulers to Menin, 11 M., branch-railway in 22-27 min. (fares 1 fr. 75, 1 fr. 15, 70 c.). Stations *Beythem*, *Ledeghem-Dadizeele* (steam-tramway to Courtrai and to Werwicq, see p. 81), *Menin* (p. 53).

To *Hooglede* and to *Thielt*, see p. 47.

21 M. *Rumbeke* possesses a fine Gothic church and a château of Count Limburg-Stirum. — 23½ M. *Iseghem*, with 9000 inhab., contains numerous linen-factories. Tobacco is extensively cultivated in the environs. Between Iseghem and (26 M.) *Ingelmunster*, a small town with noted carpet-manufactories, is the handsome château of Baron Gilles. At Ingelmunster branch-lines diverge for *Thielt* (p. 47) and for *Waereghem* (see p. 79). — 28 M. *Lendelede*; 30 M. *Heule*, with a clumsy Gothic church. Near Courtrai the train crosses the *Lys* or *Leie*.

33 M. *Courtrai*, see p. 79.

5. From Brussels to Courtrai and Ypres.

Railway from Brussels to *Courtrai*, 55 M., in 1½-2½ hrs. (fares 8 fr. 30, 5 fr. 60, 3 fr. 30 c.); from Courtrai to *Ypres*, 21 M., in 1 hr. (fares 2 fr. 60, 1 fr. 95, 1 fr. 30 c.). — Departure in Brussels from the *Station du Nord* (p. 89).

From Brussels to (15 M.) *Denderleeuw*, see p. 3. The line to Ghent and Ostend (R. 1a) here diverges to the N.W., and that to Grammont and Ath (p. 7) to the S.W. Our line enters E. Flanders, and passes *Haeltert*, *Burst* (branch to Alost), and *Herzele*. — 28 M. *Sotteghem*, a small town of 2900 inhab., with several boot and shoe manufactories, is the junction of the Ghent and Grammont line (R. 18) and of a line to Renaix (p. 79) as well as of a steam-tramway to Wetteren (p. 87). The church contains the tombs of Count Egmont (p. 103), who had a castle here, his wife, and his sons. In front of the church is a monument to Egmont by Caloigne. — Three small stations.

☞ 38 M. **Oudenaarde.** — Hotels. Hôt. du Saumon, De la Pomme-d'Or, 20 R. at 2, D. 2 fr., both in the Grand' Place (Pl. A, 2) and well spoken of; Ville de Gand, De Bruxelles, with café-restaurant, both near the station (Pl. A, 1). — An hour is sufficient for a visit to the beautiful Hôtel de Ville.

Oudenaarde, Fr. *Audenarde* (46 ft.), a very ancient town with 6600 inhab., manufactories of linen and cotton goods, and breweries, was once celebrated for its tapestries and preserves from its period of prosperity a hôtel de ville that vies in beauty with those of Brussels and Louvain. Oudenaarde was the birthplace of Margaret of Parma (b. 1522), regent of the Netherlands under Philip II., a natural daughter of Emp. Charles V. and Johanna van der Gheenst. Under the walls of the town, on 11th July, 1708, the Allies commanded by Marlborough and Prince Eugene of Savoy gained a decisive victory over the French.

The street to the right, opposite the station, leads in 10 min. to the Grand' Place, crossing the Place de Tacambaro (Pl. A, 1), in which is a *Monument* (by W. Geefs) to volunteers from Oudenaarde who perished in Mexico while serving under Emp. Maximilian (1867). On the N. side of the Grand' Place rises the —

****Hôtel de Ville** (Pl. A, 2), a small, but very elegant building, erected in the late-Gothic style by *H. van Peede* and *W. de Ronde* in 1525-29 and recently restored without and within. The façade, which has three stories, the ground-floor being a hall borne by columns, somewhat resembles that of the Hôtel de Ville at Brussels (p. 128), but presents a richer appearance in virtue of its smaller proportions. The tower which rises in the centre of the groundfloor hall has an open loggia on the first floor also, its main weight being supported by the principal façade wall. The two upper stories of the tower are octagonal and the whole is covered with a crown-shaped roof. The entrance is on the W. side. Thence we ascend the staircase (concierge 50 c.) to the first floor. The *Salle des Pas-Perdus* and the

Council Chamber each contains a late-Gothic chimney-piece by Peter van Schelden, while the portal of the latter, a masterpiece of wood-carving, was executed in the Renaissance style by the same artist in 1531. On the second floor are a library and a collection of coins.

On the S.W. side of the Place is the *Church of St. Walburga* (Pl. A, 2; recently restored), partly in the Romanesque style of the 12th cent., and partly in the Gothic style of the 14th and 15th, with a very prominent transept. The well-proportioned square tower has unfortunately been left unfinished. The interior contains paintings by *De Crayer* and others, the tomb of Claude Talon, and a rich polychrome reredos of the late Renaissance (first chapel on the N. side).

The church of *Notre Dame de Pamele* (Pl. B, 2), 6-8 min. farther to the S., on the other bank of the Scheldt, an interesting example of the transition style of the 13th cent., with later additions and an octagonal tower above the cross, has been successfully restored. It contains two sarcophagus-monuments of 1504 and 1616.

From Oudenaarde to Deynze (p. 79), 11 M., steam-tramway in 1¼ hr. (1 fr. 30 or 90 c.). Stations: *Bevere*, *Oyck*, *Wanneghem-Lede*, *Cruyshautem*; *Peteghem* (p. 53). — From Oudenaarde to Mouscron, 23½ M., railway in

1½-1¾ hr. (3 fr. 70, 2 fr. 50, 1 fr. 45 c.). Stations: 11 M. *Avelghem* (p. 82), 21 M. *Herseaux* (p. 82); 23½ M. *Mouscron* (p. 81). — From Oudenaarde to Grammont, 16½ M., steam-tramway in 1¾ hr.

From Oudenaarde to *Ghent* or *Mons*, see p. 79.

The next stations are *Peteghem-lez-Audenarde* and *Anseghem*, the first place in West Flanders (branch-line to Waereghem and Ingelmunster, p. 50). Then *Vichte*, *Deerlyck*, and *Staceghem*.

55 M. **Courtrai**, see p. 79.

58½ M. *Wevelghem*. — 61½ M. *Menin* (Flem. *Meenen*), a town on the Lei or Lys, with 19,600 inhab., once fortified, where the Prussian General Scharnhorst (d. 1813) first distinguished himself against the French, in 1794. Branch-line hence to Roulers, see p. 50; another runs to the S. to Roubaix in France. — From this point the right bank of the Lys belongs to France. — 65 M. **Wervicq** (55 ft.; *Lion Blanc*), with 9900 inhab., possesses a number of tobacco-manufactories. The *Church of St. Medardus*, founded in 1214, rebuilt in 1383-1430, and recently thoroughly restored, is a tasteful specimen of late-Gothic. Fine carved confessionals in the interior. Steam-tramway to Courtrai, see p. 81. — 67 M. *Comines*, Flem. *Komen* (Hôt. des Trois-Rois, in the Grand' Place), formerly a fortified town, was the birthplace of the historian Philip of Comines (1445-1509). Branch-lines hence to *Lille* and to *Armentières* in France, see p. 47. 69½ M. *Houthem*.

76 M. *Ypres*, see p. 44.

6. Ghent, French *Gand*.

Railway Stations: 1. *Gare du Sud* (Pl. D, 5, 6; restaurant), the principal station, for the trains of the government-lines to Brussels, Antwerp (viâ Termonde), Ostend, Terneuzen, Oudenaarde, Malines, Louvain, Liège, Bruges, Courtrai (for Paris viâ Lille), Dixmude (Nieuport, Dunkirk), and Braine-le-Comte. The mail-trains between Ostend and Brussels do not enter this station; passengers for Ghent change at No. 2. — 2. *Gare St. Pierre* (Pl. B, 7), a secondary station for the government-lines, for certain express-trains to Brussels, Malines and Louvain, and Bruges (comp. p. 2). — 3. *Station du Pays de Waes* (Pl. E, 3, 4), for the trains through the Waesland to Antwerp (R. 9b). — 4. *Station d'Eecloo* (Pl. E, 3; restaurant), for the trains to Terneuzen (p. 78) and Bruges viâ Eecloo (p. 78). The last two, opposite each other, are on the E. side of the town. 1 M. from the Gare du Sud. — 5. *Station du Rabot* (Pl. B, 2, 3), a station on the Chemin de Fer de Ceinture, a loop-line beginning at the Gare du Sud. — Stations of the steam-tramways, see p. 78.

Hotels. *In the Town:* Hôtel de la Poste (Pl. a; C, 5), Place d'Armes, 200 R. from 4, B. 1½, déj. 3, D. 4-5 fr.; Royal Victoria (Pl. b; C, 5), Place d'Armes, 96 R. from 4, B. 1½, déj. 3½, D. 4 fr. — Hôt. Ganda (Pl. g; D, 5). Rue Digue-de-Brabant 17-21, with a popular wine and beer restaurant, 25 R. at 4-6, B. 1, déj. 2, D. 3 fr., good; Hôt. de la Cour-St-Georges, Rue Haut-Port 46-48 (Pl. C, 4), in the Cour St. Georges (p. 70), 40 R. at 2-4, B. 1, déj. 2, D. 2-3 fr., frequented by English tourists, well spoken of. — *Near the Gare du Sud:* Hôt. de la Paix (Pl. h; D, 5), Rue de la Station 34-36, 60 R. from 3, B. 1 fr.; Hôt. Moderne (Pl. c; D, 5), Place du Comte-de-Flandre 12, 40 R. from 3, B. 1 fr.; Hôt. Universel (Pl. d; D, 5), Rue de la Station 18-20; Gambrinus, Rue de Flandre 73-75, 8 R. at 3-6 fr. (see p. 54); Hôt.-Restaurant Klaus, Rue de Flandre 79; Hôt. de Londres &

DU SUD (Pl. 1; D, 5), Place du Comte-de-Flandre 6; all these with restaurants. — *Near the E. Stations:* HÔT.-RESTAURANT LÉOPOLD-DEUX, unpretending. — Pensions: *Magnier*, Rue Guinard 15, near the Station St. Pierre (Pl. B, 7), pens. 5-7 fr.; *Bertrand*, Place St. Bavon 3, R. 3, B. 1, D. 3, S. 2 fr.

Restaurants. **Mottez*, Avenue Place d'Armes 3 (Pl. C, 5), D. 2-3 fr.; **Ganda* (see p. 53), much frequented; *Bouard*, Rue Courte de la Croix 3, near the Rue de la Croix (Pl. C, D, 4), D. from 2 fr., with rooms; *Rocher de Cancale* (also rooms; D. 2½ fr.), Marché-aux-Oiseaux 1. — *Café-Restaurant des Arcades*, on the E. side of the Place d'Armes (Pl. C, 5); **Gambrinus* (p. 53), much frequented, D. 2-3 fr.; *Ratskeller*, Place St. Bavon, in the Halle aux Draps (p. 63), good; *Taverne St. Jean*, Marché-aux-Oiseaux 5; *Trois Suisses* (with rooms), Marché-aux-Grains 5; in all these Munich and Pilsener beer; *Café Teniers* (English ale), Rue de Flandre 1. — **Wine.** *Central Tienda*, Rue de Flandre 41; *Continental Bodega*, Rue Courte du Jour 1.

Confectioner. *A. van Aise*, Marché-aux-Oiseaux 11 (Pl. C, D, 5).

Cabs. — Motor cabs (auto-taximètres): for 1000 mètres (1093 yds.) 75 c., every additional 200 m. 10 c., luggage 25 c. each package; Tariff II: 1 fr. 50 c., 20 c. — Horse cabs (voitures de place): one-horse, for ½ hr. 1 fr., each following ¼ hr. 50 c.; two-horse, 1½ fr. and 75 c.; at night (11.30-6 o'cl.) 1 fr. and 25 c. more. Trunk 10 c. — In cases of complaint, the driver is bound to take his fare to the nearest police-station without charge.

The **Tramways** have a uniform fare (1st cl. 15 c., 2nd cl. 10 c.) for any distance within the city, including 'correspondance'; to the suburbs Gentbrugge, Ledeberg, Mont St. Amand, 15-20 c. — 1. *Gentbrugge* (Arsenal) viâ Ledeberg (Pl. E, 6, 7), Gare du Sud (Pl. D, 5, 6), Place St. Bavon (Pl. C, D, 4), Marché-aux-Grains (Pl. C, 4), Place Ste. Pharaïlde (Pl. C, 3, 4), and Rue du Rabot (Pl. B, 3) to *Boulevard du Gazomètre* (Pl. B, 2). Signs blue. — 2. *Ledeberg* (Pl. E, 6, 7; Dépôt) viâ Gare du Sud, Place d'Armes (Pl. C, 5), Marché-aux-Grains, Place Ste. Pharaïlde, and Porte du Sas (Pl. D, 1) to *Meulestede* (beyond Pl. D, 1). Signs white. — 3. *Porte* (Chaussée) *de Bruges* (Pl. A, 3) viâ Marché-aux-Grains and Marché du Vendredi (Pl. C, D, 3, 4) to *Porte d'Anvers* (Pl. E, 3). Signs yellow. — 4. *Marché-aux-Grains* (Pl. C, 4) viâ Rue de Courtrai (Pl. C, 5, 6), Boul. du Parc (Pl. B, C, 7; Gare St. Pierre), Parc de la Citadelle (Pl. C, 7), Plaine St. Pierre (Pl. C, D, 6), Gare du Sud, and Rue Charles Quint to *Place St. Jacques* (Pl. D, 4). Signs red. — 5. *Gare du Sud* (Pl. D, 5, 6) viâ Place d'Artevelde (Pl. D, E, 5), Boul. du Château (Pl. E, 5, 4), and Chaussée d'Anvers (Pl. E, 3) to *Mont St. Amand*. Signs green.

Steamers to British ports, see p. 1. — Steamer 1-3 times daily from the Porte d'Anvers (Pl. E, 3, 4) to (1½ hr.) *Selzaete* (p. 78); fare 1 fr.

Theatres (in winter only). *Grand Théâtre* or *French Theatre* (Pl. C, 5; p. 70); operas and dramas. *Flemish Theatre* or *Nederlandsch Tooneel* (Pl. D, 4; p. 63), for dramas; *Théâtre Minard* (Pl. D, 5), for comedies and operettas. — *Nouveau Cirque* (Pl. D, 5), variety entertainment.

Concerts. Open-air bands, see pp. 70, 72. In the *Vauxhall* (Exchange, p. 70) on Mon., Tues., Thurs., Frid., & Sat. in summer at 8.30 p.m. (adm. 1 fr.); also thrice weekly at the *Casino* (p. 71; adm. 1 fr.).

Athletic Association (cricket, tennis, football, etc.), Rue du Marais 35. — GOLF CLUB, hon. sec. *F. De Vriendt*, Rue Neuve St. Pierre.

Post and Telegraph Office, Place du Commerce, to be removed to the Marché-aux-Grains (p. 64); branch-offices at the Gare du Sud, the Marché-aux-Légumes, etc.

Booksellers. *Ad. Herckenrath*, Rue des Champs 47; *E. van Goethem*, Rue des Foulons 1; *Vyt* (second-hand books), Rue Basse des Champs 13; *A. Siffer*, Place St. Bavon; *A. Buyens*, Place du Marais 103. — **Photographs.** *Edm. Sacré*, Rue de la Calandre; *D'Hoy*, Rue Courte du Jour; *Au Timbre-Poste*, Place Laurent 17.

English Church (*St. John's*). Place St. Jacques (Pl. D, 3, 4); services at 8.30, 10.30, and 6; chaplain, *Rev. Jas. Louis Holbeck*, Rue du Fort 9. — *Sailors Institute*, Place du Duck xi (Pl. D, 1, 2); sec., *Rev. J. L. Holbeck*.

American Consul, *William P. Atwell*, Boul. du Parc 16. — **British Vice-Consul**, *F. Lethbridge*, Rue Guillaume-Tell 36. — **Lloyd's Agent**, *Aug. Bulcke & Co.*, Place du Dock.

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Prairies dites de Wondelghem.
Hospice des Aliénés
Usine à Gaz
Ancien Cimetière
Ste Joseph
Station du Rabot
Rabot
Faubourg de Bruges
Académie
Couv. de Doorzeele
Entrepôts
Station de Pecloo
Meulestede
Eecloo
Bassin du Commerce
Boulevard du Pélican
Boulevard du Palais
Boulevard du Port
Boulevard de la Liberté
Canal de Terneuzen
Canal de Bruges à Gand
Canal de Gand à Terneuzen
Chemin de Fer Industrielle
Chemin de Fer Centrale
Cimetière Communal
Bassin du Rabot
Bassin de Commerce
Bassin de Pecloo
Bassin du Pont de Wars
Bassin de Mariakerke
Bassin de Zelzate
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Staen de Gentbrugge

Physician (English-speaking). *N. Naudts*, Rue Digue-de-Brabant.
Collections and Principal Sights.

Abbey of St. Bavon (p. 76), week-days 10-6, Oct.-March 10-4 (50 c.; 5-10 pers. 2 fr.); Sun. & holidays 10-1 & 2-4, Dec.-Feb. 10-12 (free).

Cathedral (p. 58), open for the inspection of the works of art, particularly the Van Eyck altar-piece, on week-days 10.30-12 (best light) & 2.30-4, 50 c.; on Sun. & holidays 10.15-11 & 12.15-1, free. Ascent of the tower, 1-4 pers. 2 fr., each addit. pers. 50 c.

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Library (p. 69), reading-room on week-days 9-1 & 3-7 (in vacation 9-12.30).

Musée d'Archéologie (p. 67), week-days 10-6 (in winter 10-4); adm. 50 c., free on Sun. and holidays, 10-4, and on Thurs., 2-4.

Musée des Beaux-Arts (p. 72), daily 10-5 (Oct. 1st-Apr. 1st, 10-4); May 15th-Sept. 1st on Thurs. & Sun., 10-1 & 3-7; free on Thurs. & Sun., on other days, 10 c.

Principal Attractions (one day). Morning: Cathedral (p. 58), view from the tower of St. Bavon (p. 63) or from the Belfry (p. 63); *Hôtel de Ville (p. 63); Marché-aux-Grains (p. 64), Quai aux Herbes (p. 64), Marché-aux-Légumes (p. 65), Château des Comtes (p. 65), Marché du Vendredi (p. 68). Afternoon: Picture Gallery (p. 72), Abbey of St. Bavon (p. 76), larger or smaller Béguinage (pp. 77, 78), the latter being more easily reached.

Ghent (26 ft.; Fr. *Gand*, Flem. *Gent*), the capital of E. Flanders, with 165,500 inhab. (208,500 including the large suburbs of *Ledeberg*, *Gentbrugge*, and *Mont St. Amand*), lies on the *Scheldt* (Fr. *Escaut*) and the *Leie* or *Lys*, which flow through the city in numerous arms. A canal, excavated in 1826-27, now sufficiently deep for sea-going vessels of moderate size, falls into the Scheldt at Terneuzen (p. 78), and thus connects Ghent with the sea. This waterway is connected by a branch (Canal de Raccordement) with the *Coupure*, a canal constructed in 1751-53 between Bruges and Ostend. The harbour includes the *Bassin du Commerce* (Pl. D, E, 1-3), opened in 1829, the *Avant Port* (Pl. D, 1), 1200 yds. long, added in 1870, the *Bassin au Bois* (1881), and the *New Dock* (1904), 2400 yds. in length. In 1909 Ghent was entered by 1282 sea-going vessels of 939,600 tons, including 1191 steamers, besides 7007 river-craft of 1,409,526 tons. Timber, coal, phosphates, petroleum, cotton, potatoes, cement, and flax are important articles of commerce. Ghent, which is not unfitly surnamed '*La Ville de Flore*', has a specialty for horticulture, and annually exports whole cargoes of camellias, azaleas, laurel-trees, palms, and other hot-house plants. Among the industrial products for which the city has long been famous are cotton and linen goods, dyed-leather wares, and lace. Of late its iron-foundries and engine-factories have become considerable.

Ghent is mentioned in history as early as 630. At a very early period a spirit of independence developed itself among the inhabitants, more especially the weavers; and they succeeded in obtaining from their sovereigns those concessions which form the foundation of constitutional liberty. At one period the citizens had become so powerful and warlike that they succeeded in repulsing an English army of 24,000 men, under Edward I. (1297), and a few years later they were the principal combatants in the 'Battle of Spurs'

(p. 79), to the issue of which their bravery mainly contributed. Their subjection to the Counts of Flanders and the Dukes of Burgundy appears to have been little more than nominal; for whenever these princes attempted to levy a tax that was unpopular with the citizens, the latter sounded their alarm-bell, flew to arms, and expelled the obnoxious officials appointed to exact payment. During the 13-15th centuries revolutions seem almost to have been the order of the day at Ghent.

One of the most remarkable characters of his age was *Jacques van Artevelde*, the celebrated 'Brewer of Ghent' (born 1287), a clever and ambitious demagogue, who, though of noble family, caused himself to be recognized as 'master' of the Guild of Brewers and to be enrolled as a member of the 52 other trade-guilds. Owing to his wealth, ability, and remarkable eloquence, he acquired immense influence, and in 1337 was appointed 'Captain of Ghent'. To ensure the free supply of wool from England, he allied himself with Edward III. in the war between England and France (1337-45), in which the democratic party of Ghent supported the former, and the Counts of Flanders the latter; and it is recorded that Edward condescended to flatter him by the title of 'dear gossip'. For seven years Artevelde reigned supreme at Ghent, putting to death all who had the misfortune to displease him, banishing the nobles and those who betrayed symptoms of attachment to their sovereign, and appointing magistrates who were the mere slaves of his will. Artevelde at length proposed that the son of Edward III. should be elected Count of Flanders, a scheme so distasteful to the Ghenters that an insurrection broke out, and Jacques was slain in his own house on July 17th, 1345, by Gerard Denys, the leader of his opponents. During this period, in consequence of the alliance with Ghent, the manufacture of wool became more extensively known and practised in England. Ghent also realized vast profits from its English trade, a circumstance which induced the citizens to submit so long to the despotic rule of Jacques, to whom they owed their advantageous connection with England.

Philip van Artevelde (b. 1340), son of Jacques and godson of Queen Philippa of England, possessed all the ambition but little of the talent of his father. He was appointed Guardian of the Public Peace ('Ruward van Vlaanderen') by the democratic party in 1381, during the civil war against Count Louis of Flanders, surnamed 'van Maele', and his administration was at first salutary and judicious, but he soon began to act with all the caprice of a despot. In 1381, when Ghent was reduced to extremities by famine and the citizens had resolved to surrender, Philip counselled them to make a final venture, rather than submit to the humiliating conditions offered by the Count. He accordingly marched at the head of 5000 men to Bruges, and signally defeated Louis, who sallied forth to meet them. Elated by this success Philip now assumed the title

of Regent of Flanders, and established himself at Ghent in a style of great magnificence. His career, however, was brief. At the end of 1382 war again broke out, chiefly owing to the impolitic and arrogant conduct of Philip himself, and Charles VI. of France marched against Flanders. Philip was defeated and slain at the disastrous Battle of Westrozebeke (Nov. 27th, 1382), where 20,000 Flemings are said to have perished. The city was obliged to submit to the Count, and after his death in 1384, by the marriage of his daughter to Duke Philip the Bold, which for a time it refused to acknowledge, came into the possession of Burgundy. The traveller need scarcely be reminded of Sir Henry Taylor's drama of 'Philip van Artevelde' (1834).

The turbulent spirit of the Ghenters ultimately proved their ruin. In 1448, when Philippe le Bon of Burgundy, grandson of Philip the Bold, imposed a heavy tax on salt and grain, they openly declared war against him; and the best proof of the vastness of their resources is that they succeeded in carrying on the war for a period of five years (1448-53). On 23rd July, 1453, the burghers were defeated at Gavere (p. 79) on the Scheldt, and lost no fewer than 16,000 men. Philip now levied enormous contributions on the city; the corporation and principal citizens were compelled to march out at the gate with halters round their necks, and to kiss the dust at the feet of their conqueror; and the most valuable privileges of the city were suspended or cancelled.

In 1477 the nuptials of the Archduke Maximilian were celebrated at Ghent with Mary of Burgundy, heiress of Charles the Bold, who by her marriage brought the wealthy Netherlands into the power of Austria (see p. 37). On the same occasion the first general constitution of the Netherlands *(Het Groot Privilegie)*, granted by Mary, was promulgated here. Here, too, on 24th Feb., 1500, the Emperor Charles V. was born in the *Cour du Prince* (see p. 68). During his reign Ghent was one of the largest and wealthiest cities in Europe, and consisted of 35,000 houses with a corresponding population. Charles V. is said to have boasted jestingly to Francis I. of France: '*Je mettrais Paris dans mon Gant*' (glove). The turbulent spirit of the citizens having again manifested itself in various ebullitions, the emperor caused a *Citadel (Het Spanjaards Kasteel)* to be erected near the Antwerp Gate in 1540, for the purpose of keeping them in check. Counts Egmont and Hoorn (1576-68; p. 103) were among those imprisoned in this fortress. In 1576, however, it was captured and destroyed by William, Prince of Orange, and in the same year the representatives of the united provinces of the Netherlands assembled in the town-hall of Ghent to sign the 'Pacification of Ghent', which aimed at securing religious liberty and expelling the Spaniards. Ghent eagerly espoused the cause of independence in the Netherlands, but was compelled to open its gates to Duke Alexander Farnese in 1584, a blow from which its prosperity suffered for many

long years. Thousands of the citizens had already emigrated under Alva's rule in 1567, and one-half of the houses now stood empty. In 1678, 1708, and 1745 Ghent was captured by the French. Louis XVIII. resided at Ghent during the 'Hundred Days' (1815).

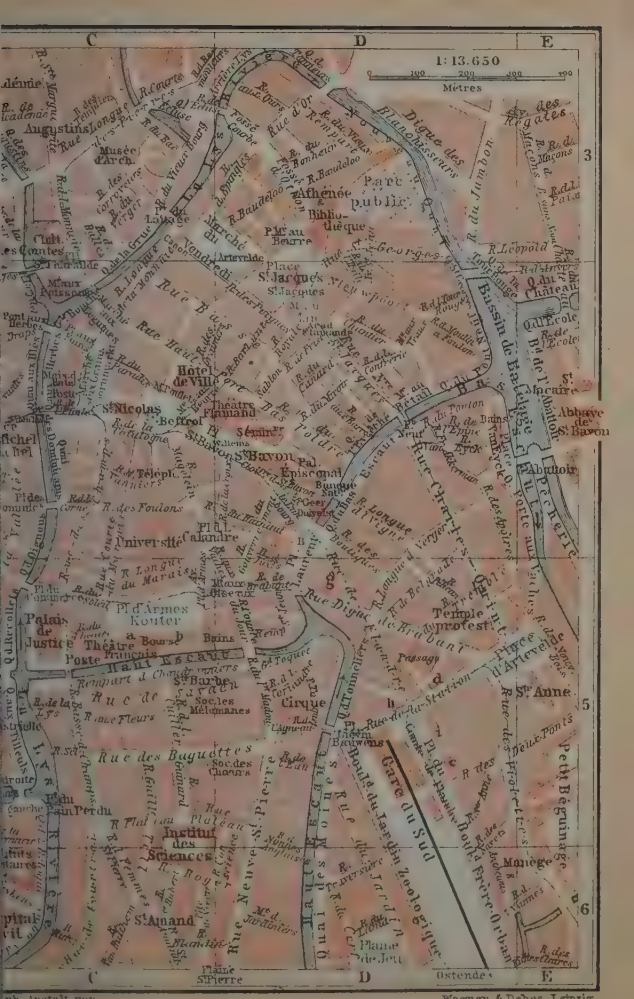
a. The Inner Town.

In the gardens opposite the E. side of the Gare du Sud (Pl. D, 5; p. 53) stands a monument to *Count Oswald de Kerchove de Denterghem*, the botanist, by Jef Lambeaux. — The inner town, known as the *Cuve de Gand*, is enclosed by the Lys and the W. arm of the Scheldt *(Haut-Escaut)*, the latter of which in the early middle ages here marked the boundary between Flanders and the German empire (comp. p. 3). It is approached by two modern streets: the busy Rue de Flandre (*Vlaanderen-Straat;* Pl. D, 5; tramway No. 1, p. 54), coming from the Gare du Sud, and the wide Rue Digue-de-Brabant (Pl. D, 5; tramway No. 2). Both of these lead to the Place Laurent (*Laurent-Plaats;* Pl. D, 4, 5), a square built over a covered arm of the Scheldt and embellished with monuments to *Fr. Laurent* (1810-87), the lawyer and philanthropist, with symbolical figures in relief, by Jul. van Biesbroeck (1908), and *L. Bauwens* (1769-1822), the industrialist, by P. de Vigne-Quyo (1885). On the N. side of the Place rises the Château de Gérard le Diable or *Geeraard-Duivelsteen* (Pl. D, 4), a stronghold of 1246, recently restored (1886-93) and now used for the provincial archives. To inspect the interesting crypt, apply to the Concierge, Rue Château de Gérard-le-Diable (fee 30 c.). — Further on to the N.W. rises the —

***Cathedral of St. Bavon,** or *Sint Baafs* (Pl. D, 4), a massive edifice of plain exterior, founded in the 10th cent. and dedicated to *Sint Jans* until 1540, but from 1559 the cathedral of Ghent. The crypt dates from the 11th or 12th cent., the choir from the 13th; the nave and transepts were completed in 1533-59. In 1566 the church suffered severely from Puritanical outrages. The W. tower (260 ft. high), dating from 1462-1534, lost its spire in 1602 through fire. — Admission, see p. 55; in the afternoon visitors should knock with the iron ring attached to the middle door in the W. portal.

The Interior is of noble proportions and the differently coloured stones and bricks produce a highly picturesque effect. The choir, built of blue limestone, rests on massive square pillars with projecting half-columns, while the nave and transepts, of white limestone and brick, have clustered columns and groined vaulting.

In the Nave, to the right, is the Pulpit (1745), by *Lor. Delvaux* of Ghent, half in oak, half in marble, representing the Tree of Knowledge, with an allegory of Time and Truth; it is the best example of Belgian sculpture in the 18th century. — In the aisles are altar-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St. Jacques
Hôtel de Ville
Théatre Flamand
St. Nicolas
St. Bavon
Abbaye de St. Bavon
Abattoir
Pal. Episcopal
Pal. Calandre
Université
Pal. d'Armes
Kouter
Palais de Justice
Poste
Théâtre Français
Haut Escaut
Cirque
Temple protest.
Place d'Artevelde
St. Anne
Gare du Sud
Manège
Institut des Sciences
Rue Neuve St. Pierre
Rue des Baguettes
Rue de la Monnaie
Rue Haute
Rue Basse
Rue de Flandre
Rue de Namur
Rue de Brabant
Rue de Bruxelles
Rue de Courtrai
Rue de Bavière
Rue de Bruges
Rue de Thalys
Rue de Longchamp
Rue de Jumelles
Rue de Macons
Rue de Pitteurs
Rue de Fossés
Rue de Fumiers
Rue de Fripiers
Rue de Fleurs
Rue de Flandre
Rue de Namur
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Rue de Longchamp
Rue de Jumelles
Rue de Macons
Rue de Pitteurs
Rue de Fossés
Rue de Fumiers
Rue de Fripiers
Rue de Fleurs
Bassin de Batellage
Bassin de Commerce
Digue des Fossés
Digue des Allemands
Digue de Mer
Digue de Brabant
Digue de Jumelles
Digue de Macons
Digue de Pitteurs
Digue de Fossés
Digue de Fumiers
Digue de Fripiers
Digue de Fleurs
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Digue de Namur
Digue de Brabant
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Digue de Courtrai
Digue de Bavière
Digue de Bruges
Digue de Thalys
Digue de Longchamp

pieces by *G. de Crayer* (2nd chapel on the right, Beheading of John the Baptist, 4th chapel on the left, Assumption), *Abr. Janssens*, *Th. Rombouts*, and others. A marble slab to the left in the 4th chapel records the names of the priests who refused to recognize Bishop de la Brue, appointed by Napoleon in 1813.

Transepts. In the right transept are the coats-of-arms of the Knights of the Golden Fleece who attended the chapter of the order held here in 1559. At the entrance to the choir are statues of SS. Peter and Paul by *C. van Poucke*, 1782. — Ten steps lead up to the choir.

Choir. The choir was enclosed in the early 18th cent. by lofty balustrades of black and coloured marble, against which the choir stalls, carved in mahogany by *Dom. Cruyt*, are placed. Above the stalls are scenes in grisaille from the Old and New Testament, by *Van Reysschoot* (1774). The high-altar is adorned with a *Statue of St. Bavon* in his ducal robes, hovering among the clouds, by *Verbruggen* (1720). The four massive copper *Candlesticks* bearing the English arms, long (but groundlessly) believed to have once decorated St. Paul's in London, were executed by *Benedetto da Rovezzano* of Florence (1525) as part of the decorations for the unfinished tomb of Henry VIII. at Windsor and were sold during the Protectorate of Cromwell. In the choir, adjoining the altar, are monuments to bishops of the 17th and 18th cent., the finest of them being that of Bishop A. Triest (d. 1657) by *Duquesnoy* (1654), the first to the left, and that of Karl Maes (d. 1673) by *Rombout Pauwels*, the first to the right.

Retro-Choir, beginning by the S. transept. 1st Chapel: *Pourbus the Elder*, *Christ among the doctors; most of the heads are portraits: left, second from the frame, Alva, then, Charles V., Philip II., and the master himself; on the inside of the wings the Baptism and Presentation in the Temple, on the outside the Saviour and the donor Viglius Aytta (1571). — 3rd. Opposite the altar, *Gerard van der Meire* (?), Christ between the malefactors, with Moses striking water from the rock and the Raising of the Brazen Serpent on the wings (1460; covered). — By the choir-screen, monument of Bishop De Smet (d. 1741), by *J. Bergé* (1745). — 4th: *Lucas de Heere*, Queen of Sheba before Solomon (1559). Tomb of two bishops (1599). — We now ascend the steps.

6th: *Jan* and *Hubert van Eyck*, **Adoration of the Immaculate Lamb, the most imposing work of the early-Flemish School (comp. p. xliv). It was begun by Hubert van Eyck for Jodocus Vydt, an important patrician of Ghent, and his wife Isabella Borluut, about the year 1420, and finished by John in 1432. The share which each of the brothers took in this work cannot be precisely ascertained. The central piece, and the figures of God the Father, Mary, John, Adam, and Eve, are usually attributed to Hubert, and the rest of the work to his brother. Only the central panels as we

here see them are the originals, the missing wings (see p. 115) being replaced by copies with variations of the 16th and 19th centuries. Best light in the morning.

'In the centre of the altar-piece, and on a panel which overtops all the others, the noble and dignified figure of Christ sits enthroned in the prime of manhood with a short black beard, a broad forehead, and black eyes. On his head is the white tiara, ornamented with a profusion of diamonds, pearls, and amethysts. Two dark lappets fall on either side of the grave and youthful face. The throne of black damask is embroidered with gold; the tiara relieved on a golden ground covered with inscriptions in semicircular lines. Christ holds in his left hand a sceptre of splendid workmanship, and with two fingers of his right he gives his blessing to the world. The gorgeous red mantle which completely enshrouds his form is fastened at the breast by a large jewelled brooch. The mantle itself is bordered with a double row of pearls and amethysts. The feet rest on a golden pedestal, carpeted with black, and on the dark ground, which is cut into perspective squares by lines of gold, lies a richly-jewelled open-worked crown, emblematic of martyrdom. This figure of the Redeemer is grandly imposing; the mantle, though laden with precious stones, in obedience to a somewhat literal interpretation of Scripture, falls from the shoulders and over the knee to the feet in ample and simple folds. The colour of the flesh is powerful, brown, and glowing, and full of vigour, that of the vestments strong and rich. The hands are well drawn, perhaps a little contracted in the muscles, but still of startling realism. — On the right of Christ the Virgin sits in her traditional robe of blue; her long fair hair, bound to the forehead by a diadem, flowing in waves down her shoulders. With most graceful hands she holds a book, and pensively looks with a placid and untroubled eye into space. On the left of the Eternal, St. John the Baptist rests, long-haired and bearded, austere in expression, splendid in form, and covered with a broad, flowing, green drapery. On the spectator's right of St. John the Baptist, St. Cecilia, in a black brocade, plays on an oaken organ supported by three or four angels with viols or harps. On the left of the Virgin a similar but less beautiful group of singing choristers standing in front of an oaken desk, the foremost of them dressed in rich and heavy red brocade. (Van Mander declares that the angels who sing are so artfully done that we mark the difference of keys in which their voices are pitched.) — On the spectator's right of St. Cecilia once stood the naked figure of Eve, now removed to the Brussels museum — a figure upon which the painter seems to have concentrated all his knowledge of perspective as applied to the human form and its anatomical development. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the figure above the eye is fitly considered. (Above the figures of Adam and Eve are miniature groups of the sacrifices of Cain and Abel and the death of Abel.).'

'Christ, by his position, presides over the sacrifice of the Lamb as represented in the lower panels of the shrine. The scene of the sacrifice is laid in a landscape formed of green hills receding in varied and pleasing lines from the foreground to the extreme distance. A Flemish city, meant, no doubt, to represent Jerusalem, is visible chiefly in the background to the right; but churches and monasteries, built in the style of the early edifices of the Netherlands and Rhine country, boldly raise their domes and towers above every part of the horizon, and are sharply defined on a sky of pale grey gradually merging into a deeper hue. The trees, which occupy the middle ground, are not of high growth, nor are they very different in colour from the undulating meadows in which they stand. They are interspersed here and there with cypresses, and on the left is a small date-palm. The centre of the picture is all meadow and green slope, from a foreground strewed with daisies and dandelions to the distant blue hills.'

'In the very centre of the picture a square altar is hung with red damask and covered with white cloth. Here stands a lamb, from whose breast a stream of blood issues into a crystal glass. Angels kneel round the altar with parti-coloured wings and variegated dresses, many of them praying with joined hands, others holding aloft the emblems of the passion, two in front waving censers. From a slight depression of the ground to the right, a little behind the altar, a numerous band of female saints is issuing, all in rich and varied costumes, fair hair floating over their shoulders, and palms in their hands; foremost may be noticed St. Barbara with the tower and St. Agnes. From a similar opening on the left, popes, cardinals, bishops, monks, and minor clergy advance, some holding croziers and crosses, others palms. This, as it were, forms one phase of the adoration. In the centre near the base of the picture a small octagonal fountain of stone, with an iron jet and tiny spouts, projects a stream into a rill, whose pebbly bottom is seen through the pellucid water. The fountain and the altar, with vanishing points on different horizons, prove the Van Eycks to have been unacquainted with the science of linear perspective. Two distinct groups are in adoration on each side of the fountain. That on the right comprises the twelve apostles, in light greyish-violet cloaks kneeling bare-footed on the sward, with long hair and beards, expressing in their noble faces the intensity of their faith. On their right stands a gorgeous array of three popes, two cardinal monks, seven bishops, and a miscellaneous crowd of church and laymen. The group on the left of the fountain is composed of kings and princes in various costumes, the foremost of them kneeling, the rest standing, none finer than that of a dark bearded man in a red cloth cap stepping forward in full front towards the spectator, dressed in a dark blue mantle, and holding a sprig of myrtle. The whole of the standing figures command prolonged attention from the variety of the attitudes and expressions, the stern resolution of some, the eager glances of others, the pious resignation and contemplative serenity of the remainder. The faithful who have thus reached the scene of the sacrifice are surrounded by a perfect wilderness of flowering shrubs, lilies, and other beautiful plants, and remain in quiet contemplation of the Lamb.'

'Numerous worshippers besides are represented on the wings of the triptych, moving towards the place of worship. On the left is a band of crusaders, the foremost of whom, on a dapple grey charger, is clad in armour with an undercoat of green slashed stuff, a crown of laurel on his brow, and a lance in his hand. On his left two knights are riding, also in complete armour, one on a white, the other on a brown charger, carrying lances with streamers. Next to the third figure, a nobleman in a fur cap bestrides an ass, whose ears appear above the press; on his left a crowned monarch on a black horse; behind them a crowd of kings and princes. In rear of them, and in the last panel to the left, Hubert Van Eyck with long brown hair, in a dark cap, the fur peak of which is turned up, ambles forward on a spirited white pony. He is dressed in blue velvet lined with grey fur; his saddle has long green housings. In the same line with him two riders are mounted on sorrel nags, and next them again a man in a black turban and dark brown dress trimmed with fur, whom historians agree in calling John Van Eyck. The face is turned towards Hubert, and therefore away from the direction taken by the cavalcade; further in the rear are several horsemen. The two groups proceed along a sandy path, which yields under the horses' hoofs, and seems to have been formed by the detritus of a block of stony ground rising perpendicularly behind, on each side of which the view extends to a rich landscape, with towns and churches in the distance on one hand, and a beautiful vista of blue and snow mountains on the other. White fleecy clouds float in the sky. There is not to be found in the whole Flemish school a picture in which human figures are grouped, designed, or painted with so much perfection as in this of the mystic Lamb. Nor is it possible to find a more complete or better distributed composition, more natural attitudes, or more dignified expression. Nowhere in the pictures of the early part of the 15th century can such airy landscape

be met. Nor is the talent of the master confined to the appropriate representation of the human form, his skill extends alike to the brute creation. The horses, whose caparisons are of the most precious kind, are admirably drawn and in excellent movement. One charger stretches his neck to lessen the pressure of the bit; another champs the curb with Flemish phlegma; a third throws his head down between his fore legs; the pony ridden by Hubert Van Eyck betrays a natural fire, and frets under the restraint put upon it.'

'On the right side of the altarpiece we see a noble band of ascetics with tangled hair and beards and deep complexions, dressed in frock and cowl, with staves and rosaries, moving round the base of a rocky bank, the summit of which is wooded and interspersed with palms and orange trees. Two female saints, one of them the Magdalen, bring up the rear of the hermit band, which moves out of a grove of orange trees with glossy leaves and yellow fruit. In the next panel to the right, and in a similar landscape, St. Christopher, pole in hand, in a long red cloak of inelegant folds, overtops the rest of his companions — pilgrims with grim and solemn faces. Here a palm and a cypress are painted with surprising fidelity.'

'The altarpiece, when closed, has not the all-absorbing interest of its principal scenes when open. It is subdivided first into two parts, in the upper portion of which is the Annunciation, in the lower the portraits of Jodocus Vydts and his wife, and imitated statues of St. John the Baptist and St. John the Evangelist. In the semicircular projection of the upper central panel are the Sibyls, whilst half figures of Zachariah and Micah are placed in the semicircles above the annunciate angel and Virgin. With the exception of Jodocus and his wife and the Annunciation, the whole of this outer part of the panels may have been executed under supervision by the pupils of the Van Eycks.' — *Crowe & Cavalcaselle. The Early Flemish Painters.*

This work has undergone various vicissitudes. Philip II. endeavoured to obtain possession of it, but at length was obliged to be satisfied with a copy executed for him by *Coxie* in 1559. It was with difficulty rescued from Puritanical outrage in 1566, and from danger of burning in 1641. An expression of disapproval by the Emp. Joseph II., in 1781, regarding the nude figures of Adam and Eve, induced the churchwardens to keep the picture closed. In 1794 the central pictures were taken to Paris, and when they were restored in 1815 they alone were replaced in their original positions. Six wings (except the Adam and Eve) were ignorantly sold in 1816 to a dealer, from whom they were purchased by the museum of Berlin for 410,000 fr. The two wings with Adam and Eve were removed to the museum at Brussels in 1861 (see p. 115), and are here replaced by modern copies by *Victor Lagye.*

7th Chapel: *Honthorst*, Pietà; at the side, *De Crayer*, Christ on the Cross. — 8th: On the right, Monument of Bishop Van der Noot, by *P. Verschaffelt* (1778). — 10th: *Rubens*, *St. Bavon (p. 76) renounces his military career in order to assume the cowl. The saint, kneeling in full armour, is received on the steps of the church by St. Amandus (p. 79), after having distributed all his property among the poor (shown below). This altar-piece, unfortunately in poor preservation, dates from 1624 (sketch in the National Gallery in London). At the altar: *O. Vaenius*, Raising of Lazarus, adjoining which is the monument of Bishop Damman (d. 1609). — We now

descend the steps. To the left is the monument of Bishop Geeraard van Eersel (d. 1778).

The Crypt (fee) contains the tombstones of many bishops and patricians of Ghent. — The Sacristy contains the *Treasury*, with the silver reliquary of St. Macarius (Châsse de St. Macaire), a Renaissance work of 1616, and the so-called cope of St. Livinus (1525).

The Tower (446 steps) affords a finer *View than the Belfry (apply to the verger in the sacristy; comp. p. 55).

The Place St. Bavon (*Sint Baafs-Plaats*; Pl. C, D, 4) contains a monument by Is. de Rudder (1899) to the historian and poet *J. Fr. Willems* (1793-1846), the champion of the Flemish movement (p. xvii). On the N. side of the square is the *Flemish Theatre* (1897-99), designed by Edm. de Vigne; and on the W. side is the *Halle aux Draps* or *Cloth Hall*, erected in 1426-41 and completed in 1900-3. The latter contains a crypt (now a restaurant), a large hall, and the collections of the Fraternity of St. Michael (Confrérie des Escrimeurs dite de St. Michel), founded in 1613.

The **Belfry** (*Beffroi*; Pl. C, 4; comp. p. xxvi), a lofty square tower (300 ft.) which has attained two-thirds only of the projected height, rises behind the Cloth Hall, in the Rue St. Jean. It was built in 1320-39 and in 1853 was provided with an iron spire. The chimes consist of 44 bells, recast in 1661 from the metal of the Roland, the great bell of 1314. — The concierge, who accompanies visitors to the top of the tower (1 fr., 2-6 pers. 2 fr.), lives in the house opposite (Place St. Bavon 4). In the interior of the tower are two square rooms, one above the other, with Gothic windows. The third gallery, at a height of 270 ft., is reached by 356 steps; the total height to the point of the spire is 385 ft. The staircase is dark and rather steep. The spire is surmounted by a vane, consisting of a gilded dragon, 10 ft. in length, made at Ghent in 1378.

The View embraces a great portion of Flanders, as well as an admirable survey of the city. When the Duke of Alva proposed to Charles V. that he should destroy the city which had occasioned him so much annoyance, the monarch is said to have taken him to the top of the belfry, and there to have replied: '*Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?*' — thus rejecting the cruel suggestion of his minister.

On the side next the *Marché-au-Beurre* (*Botermarkt*; Pl. C, 4) an out-building was added to the Cloth Hall in 1741 for the purposes of the prison *(Prison Communale)*. Over the portal is a relief of the so-called 'Caritas Romana', called by the people the 'Mammelokker'.— Opposite is situated the —

***Hôtel de Ville** (Pl. C, 4), which belongs to three distinct periods. The kernel of the building dates from 1482-84. The picturesque but unfinished N. façade towards the Rue Haut-Port (p. 70), constructed in 1516-38, in the florid-Gothic (Flamboyant) style, from designs by *Dominicus de Waghemaker* (p. 171) and *Rombout Keldermans* (p. 162), was restored in 1870 under the superintendence of *Viollet-le-Duc* and *Pauli*; it is, perhaps, the most beautiful piece of Gothic archi-

tecture in Belgium. The clumsy E. façade, towards the market-place, with its three tiers of columns, was constructed in 1600-18, in the Renaissance style.

The Interior, also restored in 1870, contains a series of fine Gothic rooms and an interesting Gothic staircase (entrance from the Botermarkt; concierge to the right next the exterior staircase, door No. 15; fee ½-1 fr.). Since 1876 the 'Pacification of Ghent' (p. 57) has been commemorated here by a tablet. — The lofty *Chapel* now serves as the *Salle des Mariages*, or office for civil marriages. Above the door, a large painting by *E. Wauters:* Mary of Burgundy intervening in favour of her ministers (p. 69). — On the first floor of the oldest wing is the *Salle de l'Arsenal* or *Salle des Fêtes*, with timber ceiling and lofty Gothic windows. Adjacent is the *Council Hall* or *Salle des Etats*. — The *Archives* are very important, containing documents dating back to the 12th century. The artistically executed coats-of-arms of magistrates on the bindings of the account books of the town (from 1468 downwards) are of considerable heraldic importance.

In the Marché-aux-Poulets ('poultry market'), to the S. behind the Hôtel de Ville, is the former office (No. 7) of the *Bureau de Bienfaisance*, containing an interesting room dating from 1689, with wood-carvings (medallion-portraits of Charles V., Albert and Isabella, etc.) and paintings. At the chimney-piece, which is of carved wood, are two statuettes of orphans in the costume of the period (1689). Small fee (30-50 c.) to the keeper (ring the bell).

A little to the W. of the Belfry rises the **Church of St. Nicholas** (Pl. C, 4), which has recently been freed from the houses which clustered round it. It was rebuilt in the early-Gothic style about the beginning of the 13th century. Above the Romanesque W. portal is a huge window flanked by turrets. The main tower (15th cent.) contains a fine hall in the Transition style.

The Interior was completely restored in the 17th century. An inscription under a small picture on the 4th pillar of the N. aisle in the nave records that *Oliver Minjau* and his wife are buried here, '*ende hadden tesamen ecnendertich kinderen*' (*i.e.*, they had together one-and-thirty children). When Emp. Charles V. entered Ghent, the father with twenty-one sons who had joined the procession attracted his attention (1526). The high-altar-piece, by *N. de Liemacker*, represents the consecration of St. Nicholas as bishop of Myra in Lycia (1680-82).

On the W. side of the busy Marché-aux-Grains (*Koornmarkt*; Pl. C, 4), the centre of the tramway system (p. 54), are some picturesque *Gabled Houses* (17-18th cent.). A modern-Gothic *Post Office*, by Cloquet, was erected in 1899 et seq., between the Marché-aux-Grains and the Lys. — On the *Grasleie*, or *Quai aux Herbes* (Pl. C, 4), there are several interesting old buildings. The handsome **Skippers' House* (No. 15), or *Maison des Francs Bateliers*, the finest Gothic guild-house in Belgium, was erected in 1531 and restored in 1904 et seq. The *Maison des Mesureurs de Grain* (House of the Grain Measurers; No. 13) is a Renaissance structure of 1698. The Romanesque *Staple House* (Maison de l'Etape; No. 11), a granary of the beginning of the 13th cent., was restored after a fire in 1896. — The lofty Pont St. Michel affords a fine view of the old building.

St. Michael's Church (Pl. C, 4), a handsome Gothic edifice on the other side of the Lys, was begun in its present shape in 1440 but not completed till 1673 (tower unfinished). The S. side is masked by a former Dominican convent.

The *Interior (restored 1890), where the red brick walls stand in effective contrast with the white limestone window-frames and pillars, contains some old altar-pieces and several dating from the first half of the 19th century. — N. Aisle. 2nd Chapel: *Van Balen*, Assumption. 3rd Chapel: *Vaenius*, Raising of Lazarus. — The *Pulpit* by *J. Franck* (1816) rests on the trunk of a fig-tree in marble; Christ healing a blind man forms the principal group below; the staircase railings are of mahogany.

N. Transept: *Van Dyck's* celebrated but much damaged *Crucifixion ('Christ à l'Eponge'), painted in 1630 for the Fraternity of the Holy Cross in Ghent. A man extends the sponge to the Saviour with a reed; John and the Maries below, weeping angels above.

Choir. To the right, 3rd Chapel: *De Crayer*, Assumption of St. Catharine, one of the master's best works. 4th: *Ph. de Champaigne*, Pope Gregory I. teaching choristers to sing; *Van Bockhorst*, Allegory, Moses and Aaron typical of the Old Testament, St. John and the Pope typical of the New. 9th: *Seghers*, Scourging of Christ. 10th: *Th. van Thulden*, Martyrdom of St. Adrian. 11th: *De Crayer*, Descent of the Holy Ghost.

From St. Michael's we proceed to the N., along the Quai aux Blés or Koornleie, to the *Pont aux Herbes* or *Grasbrug* (Pl. C, 4). Beyond this bridge and adjoining the Marché-aux-Grains on the N. lies the Marché-aux-Légumes (*Groenselmarkt;* Pl. C, 4), on the left of which rises the former Grande Boucherie (*Groot Vleeschhuis*), erected in 1408-17. The old chapel of the building contains traces of a mural painting of 1448 (Nativity; freely restored). The iron rings and collars on the exterior wall to the right are mementoes of the public executions and tortures which formerly took place here. The same association is commemorated in the name of a small adjacent café, *Café de la Potence* or *In't Galgenhuis*.

The members of the Ghent Guild of Butchers were known as 'Prinse Kinderen' (Prince's children), being the descendants of Charles V. and the pretty daughter of a butcher, who secured for her son and his descendants the sole right of slaughtering and selling meat in the city. The privilege was maintained down to 1794.

Crossing the bridge over the Lys we reach the quaint Place Ste. Pharaïlde (Pl. C, 3, 4), the scene of executions in the 15-18th cent., and during the Inquisition period (1545-76) of the auto-da-fés. The buildings here chiefly date from the 16-17th centuries. The *Gateway* in the corner, erected in imitation of one on the same site by Artus Quellin the Younger, which was burned down in 1872, and adorned with sculptures by De Kesel (Neptune, the Scheldt, and the Lys), leads to the *Marché-aux-Poissons* (Pl. C, 4), the façade of which dates from 1690. — On the N. side of the *Place*, at the corner of the Rue de la Monnaie, or Geldmunt, and washed by the waters of the Lys, rises the —

***Château des Comtes de Flandre** (*'S Gravensteen;* Pl. C, 3), a stronghold founded in the 9th cent., rebuilt in 1180 by Count Philip of Alsace on his return from the Holy Land 'ad reprimendam

superbiam Gandensium' and thereafter a residence of the Counts of Flanders (comp. p. 37). Here Edward III. and his Queen Philippa were sumptuously entertained by Jacques van Artevelde in 1339 (comp. p. 56). From 1407 until 1778 the palace was the seat of the Council of Flanders, appointed by Philippe le Bon of Burgundy. In 1798 the castle was sold and until 1884 it was used as a factory. It was subsequently purchased by the city, laid open by the removal of adjoining buildings, and restored to its former appearance, and the whole now affords an almost unique picture of an early mediæval fortress. Curator, A. van Werveke.

The fortress occupies an oval site, 220 ft. long by about 165 ft. broad. The entrance is defended by a projecting *Gate House*, with octagonal towers. Above the Romanesque portal is a Latin inscription of 1180, and higher up is a cruciform window. Beyond the doorway we enter the large castle-yard, which surrounds the inner castle and is enclosed by the *Outer Wall*, with its semicircular towers and connecting passage. To the right of the entrance are the cellars mentioned at p. 67; to the left the ticket-office (adm. see p. 55), where also a printed guide is on sale (1910; in French and Flemish; 50 c.). The numbers posted up in the castle refer to this guide. We ascend the staircase marked No. 4 (to the left) to the passage along the outer wall, follow this to the left to the gate-house, and mount the winding stair (No. 6) to the platform over the gate. Hence we have a good view of the E. front of the main castle, the projecting lower story of which is surmounted by four fine Romanesque arches. We may continue our perambulation of the wall along the side next the river.

The central portion of the inner castle is the *Donjon* or *Meeste-Toren*, a massive structure of four stories, the foundations of which date from the 11th century. On the N.W. side, next the river, this is adjoined by the palace, or residence of the owner of the castle. The entrance is on the W. side, to the right of the above-mentioned staircase No. 4. A flight of steps leads to the Reception Hall (No. 16), the groined vaulting of which is supported by two columns. In the floor of the adjoining room is an opening affording a view of a dungeon (Flem. 'Put'), 18 ft. deep. Thence we ascend to the sleeping-apartments of the count (No. 21) and countess (No. 20), the former situated above the reception-hall. We pass through the N.W. tower, then cross the open gallery (No. 22) to the upper floor of the donjon, whence a winding stair immediately to the left ascends to the flat roof. This point commands an admirable survey of the castle as well as a view of the town. After noticing a store-room for the stones to be used in defence, we descend by a stair at the S.W. corner and re-enter the upper hall of the donjon. This handsome Romanesque apartment, with round-arched windows on all four sides, was used as the count's dwelling before the erection of the Palas. The next

floor below is occupied by a spacious banqueting-hall, the scanty lighting of which is to be explained by the fact that the festivities were usually celebrated by the light of torches and candles. The lower part of the walls of this hall date from the original building on this site, as does also the adjoining apartment. We next visit the ground-floor of the E. addition (No. 39), and the N. addition, which contained the kitchen. — We now regain the castle-yard and walk round the entire donjon (glancing at its basement-story from the S. end).

In the outer wall, near the N.W. angle of the donjon, is the old castle-well (No. 45). Thence we proceed to the N.E. expansion of the castle-yard and reach the rear-entrance (No. 46) of the vaulted *Cellars*, that extend along the passage skirting the E. wall. These were originally the stables, but after the counts gave up permanent residence in the castle, and especially under the Inquisition in the 15th cent., they were used as torture-chambers and for secret executions. Four skeletons found here in 1904, and now preserved in a chest to the left, are memorials of this gloomy period. The principal entrance to the stables was by the S. door, to which the horses ascended by a sloping wooden gangway. — We now quit the castle by the gate-house.

We may take a final view of the water-front of the castle, with its towers and buttresses, from the gardens in the Rue de la Monnaie (p. 65).

The Rue de la Monnaie (see p. 65; tramway) ends on the N. at the Rue Longue des Pierres (Lange Steenstraat), in which, immediately to the right, is the old Carmelite church now occupied by the municipal ***Musée d'Archéologie,** or *Museum van Oudheden* (Pl. C, 3), the most valuable of its kind in Belgium. Adm., see p. 55. Curator, A. van Werveke.

To the right of the entrance are chests, carved panelling, etc.; to the left, between the glass-cases, are torch-holders, which were used in the processions of the guilds. In the cases, Stamps for medals; porcelain; Hispano-Moorish majolica; Delft and Brussels fayence (17-18th cent.); Walloon and Rhenish stoneware. In the 2nd case on the left, "Tabard with the arms of Albert and Isabella (p. xxiv). On the left wall are a large representation, by *J. B. van Volxsom* (1728), of Charles VI. receiving homage in the Marché du Vendredi in 1717, and a battle-flag of Ghent of 1488. Farther on are gala costumes of the 18th cent., and above them twelve paintings (Nos. 1868-72 attributed to *G. de Crayer*) from a triumphal arch erected in the Marché du Vendredi at the entry of the Cardinal-Infante Ferdinand in 1635. — In the choir-apse is the throne of Emp. Joseph II., used when receiving homage in 1781. The frescoes (1846) represent the guilds of Ghent in arms. To the right of the choir is a chest with six silver-gilt 'Badges, part of the insignia of the Ghent town-pipers (including four by *Corn. de Bont*), along with their leathern cases; close by are the copper-gilt sepulchral tablet of Leonard Betten (d. 1607), Abbot of St. Truiden, by *Libert van Egheem* of Malines and the sepulchral brasses of Willem Wenemar (d. 1325) and his wife Margareta s' Brunen (d. 1352). — Farther on, in the glass cases, are locks and other specimens of wrought iron work and the Ceramic Collection, including a fragment of a figure of a warrior (12th cent.). — In the chapels: 1. Headsman's swords of the 15-18th cent., chiefly made in Solingen, implements of punishment and torture; 2. Iron weights, locks,

hinges; 3. Renaissance room with leathern hangings; 4. Pictures, weapons, necklaces, banners belonging to the Guild of St. Anthony; 5. Furniture belonging to the Butchers' and Grocers' Guilds. — On the end-wall of the church: weapons, pictures, and insignia of the Archers' Guild of St. George; model of a man-of-war of 1767.

At the *Carthusian Convent* (Pl. C, 2), in the Rue des Chartreux, to the N.E. of the Museum, the 'Treaty of Ghent', which terminated the second and last war between England and the United States of America (1812-14), was signed on 24th Dec., 1814 (adm. on application at the main entrance).

The Rue Longue des Pierres (p. 67) is prolonged to the S.W. by the Rue d'Abraham (Pl. C, 3), which contains the *Mont-de-Piété*, or municipal pawn-shop, built by W. Koeberger in 1621. To the right diverges the *Cour du Prince* (Pl. B, C, 3), a street which derives its name from the old palace inhabited by the Counts of Flanders after the middle of the 14th cent. (p. 57), of which the only relic is a gateway (freely restored) in the direction of the Avenue du Rabot. Charles V. was born here in 1500.

The Avenue du Rabot, or Rabotdreef, leads to the N.W. to the small fort, with two towers, called **Le Rabot** (Pl. B, 3), which was erected in 1489-91 at the point where an assault of the imperial army, then advancing on Bruges to the assistance of Maximilian (p. 37), was successfully resisted. The fort was somewhat altered in 1872 when the loop-line was constructed. The old Flemish inscription on the outside of the gate records the bravery of the guilds which fought under Duke Philip of Cleve.

The Boulevard du Béguinage (Begynhof Boul.; Pl. B, 3), which begins here, is named after the Grand Béguinage formerly on this site (comp. p. 77), the arrangement of which has been preserved. Near the former Bruges Gate, at its S. end (tramway No. 3; p. 54), is a bronze monument of *Jos. Guislain* (1797-1860), the physician for the insane. In the gardens behind the church of *St. Elizabeth* (Pl. 7; B, 3) is a marble monument, by G. Minne, to *Georges Rodenbach* (1855-98), the poet.

We now return to the Place Ste. Pharaïlde (p. 65) and pass thence to the N.E. viâ the *Quai de la Grue* (*Kraankaai;* Pl. C, 3, 4), in which are two private houses of the 17th cent. (one named the 'Vliegenden Hert'), to the narrow *Pont du Laitage* or *Zuivelbrug* (Pl. C, 3).

At the N.E. end of the Rue Longue de la Monnaie (p. 65), between the Lys bridge and the Marché du Vendredi, is placed a huge iron cannon, called the '*Dulle Griete*' (Mad Meg; 15th cent.), 19 ft. long and 11 ft. in circumference (resembling 'Mons Meg', a cannon in Edinburgh Castle). Above the touch-hole is the Burgundian Cross of St. Andrew, with the arms of Philippe le Bon (1419-67).

The adjoining **Marché du Vendredi** (*Vrydaymarkt;* Pl. C, D, 3, 4), an extensive square, now planted with trees, has been the scene of the most important events in the history of Ghent.

Homage was here done to the Counts of Flanders on their accession, after they had sworn, '*alle de bestaande wetten, voorregten, vryheden en gewoonten van't graefschap en van de stad Gent te onderhouden en te doen onderhouden*' (to maintain and cause to be maintained all the existing laws,

privileges, freedoms, and customs of the county and city of Ghent; comp. p. 25). Hither the members of the mediæval guilds, '*ces têtes dures de Flandre*', as Charles V. termed his countrymen, flocked at the sound of the bell to avenge some real or imaginary infringement of their rights, and here the standard of revolt was invariably erected. Here Jacques van Artevelde (p. 56) burned the papal interdict against Flanders in 1340; and on this square, on May 2nd, 1345, Gerard Denys at the head of his party, which consisted chiefly of weavers, attacked his opponents the fullers with such fury that even the elevation of the host failed to separate the combatants, of whom upwards of 500 were slain. This fatal day was subsequently entered in the civic calendar as '*Kwade Maandag*' (Wicked Monday). In 1381 the citizens here took the oath of fidelity to their leader Philip van Artevelde; and here, in 1477, Hugonet and D'Imbercourt, the ministers of Mary of Burgundy, were executed by the rebellious townsmen, in spite of the entreaties of the young duchess.

In the centre of the square, on the site occupied by the statue of Charles V. destroyed in 1792, rises a bronze *Statue of Jacques van Artevelde*, over lifesize, executed by De Vigne-Quyo (1863). The powerful demagogue is represented fully accoutred, in the act of delivering the celebrated speech in which he succeeded in persuading the citizens of Ghent to enter into an alliance with England against the will of the Count of Artois. The reliefs on the pedestal have reference to the three most important treaties concluded by Artevelde on behalf of Flanders. — The ancient buildings which formerly lent an interest to this square are now represented by a single house at the corner of the Rue des Peignes, on the S. side, known as the *Toreken*, formerly the guild-house of the tanners, dating from 1481. On the N. side of the market is the *Socialist Warehouse* (1899), bearing the inscription '*Werklieden aller Landen, vereeniyt U*' ('workmen of all countries, unite'), and the *Club House* ('Ons Huis'; 1900) of the *Maatschappy Vooruit*, two buildings in an interesting modern style by Ferd. Dierkens.

On the S.E. the Marché du Vendredi is adjoined by the Place St. Jacques (Pl. D, 3, 4), in the middle of which rises the **Church of St. Jacques** (Pl. D, 4), dating partly from the beginning of the 13th and partly from the 15th century. It was restored in 1870-73. The W. towers and the lower part of the central tower are Romanesque.

In the left aisle are two paintings by *G. de Crayer:* Members of the Order of the Trinity ransoming Christian captives, and the Virgin. The pulpit, with a statue of the Apostle James, is by *Van Poucke*, and the tomb of Jean Palfyn (p. 79), on the right side of the nave, by the furthest pillar from the W. door, is by the same artist (1781). The choir contains a beautiful marble ciborium (of 1553?) and the double tomb of W. van Bronchorst and his wife, by *Jan Mattheys* (1659).

A good view of the principal towers of the city is obtained from the N. side of the square.

The suppressed Baudeloo Convent contains the *Athenæum* (*Grammar School*) and the *Town and University Library* (Pl. D, 3), founded in 1797, with upwards of 200,000 vols., 2100 MSS., a collection of about 7000 drawings, 14,000 engravings, plans, and views of Ghent, from the 16th cent. till the present time, and about 25,000 pamphlets of the 16-18th centuries. Adm., see p. 56. — The

adjoining **Parc Public** (Pl. D, 3; entr., Rue du Vieux-Rempart a Rue St. Georges 21), generally known as *Baudeloohof*, was laid in 1797 for a botanical garden.

We may now visit the Grand Béguinage (p. 77; tramway No. p. 54) and the Abbey of St. Bavon (p. 76), or we may return fr the Place St. Jacques to the Place St. Bavon (p. 63) viâ the R Royale, which contains the *Flemish Academy* (Pl. D, 4; left).

The Rue Royale intersects the Rue Haut-Port or *Hoogpo* (Pl. C, D, 4), which contains the Gothic *Guild House of the Gol smiths* (1481; No. 29) and several quaint gabled houses of the 16 century. Among these are the *Cour St. Georges*, at the corner the Marché-au-Beurre (p. 63), with a fine court (1476); the *Groe Moor* (No. 52); the *Zwarte Moor*; and the *Sikkel* or *La Fauci* (No. 56; now a conservatorium of music). Behind the Sikkel, the Rue du Séminaire (Pl. D, 4), is the picturesque court of t *Achtersikkel* or *Arrière-Faucille*, with a Gothic tower (upper sta Renaissance) and an oriel window.

In the Rue des Foulons (Volders-Straat), a little to the S. of t Marché-au-Beurre (p. 63) and Marché-aux-Grains (p. 64), rises t **University** (Pl. C, 4, 5), built by *Roelandt* in 1819-26, with Corinthian portico. The handsome vestibule, reached through covered court, is adorned with frescoes by *Viet. Lagye*, *L. de Taey* and *Alfr. Cluysenaar*. The Aula, a rotunda supported by column is capable of containing 1700 persons. The *Natural History Museu* is a collection of some merit. The college was founded in 181 and in 1835 it was re-organized as the Belgian State University f the Flemish-speaking part of the country (comp. p. 253). The nun ber of teachers is about 100, and there are about 1100 students.

To the S. of the University is the **Place d'Armes** or **Kouter** (P C, 5), the most fashionable square in the town, planted with tw rows of well-grown lime-trees. A band plays here twice weekly i summer (Sun. 12-1 & 8-10, Wed. 8-10 p. m.), and on Sunday morn ings a flower-market is held. At No. 12 in the Place d'Armes is th *Bourse de Commerce*, or *Exchange*, the entrance to which is forme by the old main guard-house of 1739 (business-hours, 2-5.30 o Frid.; adm. 50 c.). At the S.W. corner of the square is the *Fren Theatre* (Pl. C, 5; p. 54), erected by Roelandt in 1837-40. No. 2 is the former *Hôtel Faligan* (1755), now a club.

At the S.W. angle of the inner town rises the imposing **Palai de Justice** (*Gerechtshof*; Pl. C, 5), another edifice by *Roelan* (1836-46), bounded on one side by the Lys, on the other by an arm of the Scheldt. The chief façade, towards the Place du Commer on the N., has a Corinthian portico, and is approached by a loft flight of steps. In front is a bronze statue, by J. Dillens (1886), o *H. Metdepenningen* (d. 1881), leader of the Liberals of Ghent.

b. The Western and Southern Quarters of the City.

On the right bank of the *Coupure* (p. 55), to the W. of the Palais de Justice, is the **Casino** (Pl. B, 4, 5), built by *L. Roelandt* in 1835 (concerts in the large garden, see p. 54). The Casino belongs to the Botanical Society *(Maatschappy van Kruidkunde)* and is chiefly used for the famous flower-shows of Ghent, which were established in 1808 and take place twice a year. — In the small square in front of the Casino is a monument, by H. Leroy (1893), to the Flemish composer, *K. Miry.*

Opposite the Casino, to the N.W., rises the *Maison de Force* (*Rasphuis;* Pl. A, B, 4), a prison formerly of European celebrity. The building was erected under Maria Theresa in 1773, and enlarged in 1825. — Near this is another prison, the *Maison de Sûreté* (Pl. A, 4), dating from 1862.

A pleasant walk ascends hence along the Coupure to the S.E., to the Byloke (see below).

From the Palais de Justice (p. 70) three streets — the Rue Basse des Champs (Pl. C, 5), the Rue de Courtrai (Pl. C, 5, 6), and the Chaussée de Courtrai (Pl. C, B, 6, 7) — lead through the South Quarter of the city to the station of *Gand-St-Pierre* (Pl. B, 7; tramway No. 4, p. 54). — In the Rue Plateau, near the S. end of the Rue Basse des Champs, rises the —

Institut des Sciences (Pl. C, 5, 6), completed in 1890 after plans by *Ad. Pauli* and covering over $3^1/_2$ acres of ground. It contains the lecture-rooms and laboratories of the university faculty of physical science and of the technical schools connected with the university *(Ecole du Génie Civil* and *Ecole des Arts et Manufactures).*

To the W. of the Institut is the *Pont du Pain-Perdu* (*Verloren-Broodbrug;* Pl. C, 5), a bridge crossing the Lys. The Quai de la Biloque leads hence to the left, past several institutes belonging to the university, to a group of buildings generally named **Byloke** or **Biloque**, after an abbey founded here in the 13th century. These include the *Civil Hospital* (*Hôpital Civil;* Pl. B, C, 6) and a *Hospice for Old Men* (*Oudemannenkenhuis;* Pl. B, C, 6). Visitors are admitted only by permission of the Director (entr., Rue Kluyskens 265). Concealed by the new buildings are the Gothic *Abbey Church* (13th cent.), with an elegant double gable and a huge timber roof, like an inverted ship's hull, and the *House of the Sisters of Charity*, a brick edifice of 1666. The former *Refectory* (14th cent.), the Gothic brick *Gable of which is visible from the street, belongs to the Old Men's Hospice (entr., Boul. des Hospices 2; small gift expected). In the interior of the refectory, which is divided by a structure of 1715 with a tasteful stucco ceiling, the ribs of the almost unaltered timber roof still retain the original colouring (red, yellow, blue, and white). On the end-walls are damaged frescoes of the 14th cent.: on the W., John the Baptist with the Lamb and St. Christopher; in the E., Christ blessing the Madonna (best light in the morning).

From the bridge at the S.E. end of the Boul. des Hospices (Pl. C, the Boulevard de la Citadelle leads past the handsome fountai monument to *Count K. de Kerchove de Denterghem* (1819-81), Burg master of Ghent, to the **Parc de la Citadelle** (Pl. C, 7), laid o in 1870 et seq. on the site of the works of the citadel. The i scription on the gate of the citadel which has been left standi records that it was erected in the 11th year after the battle Waterloo. On the S.E. side of the park rises the Musée des Beat Arts, in the garden in front of which stands 'Les Planteurs de Mâ a group of labourers in bronze, by *J. van Biesbroeck*; above the Sma Pond is a monument by *L. Mast* and *A. Heins*, consisting of a neg seated upon a rock, commemorating the brothers *Van de Velde*, nativ of Ghent, who died in the service of the Congo Free State (1882 a 1888). The park contains also, on the N.W., Prometheus and the eagl in marble, by *L. van Biesbroeck*. Band at 5 p. m. on Thurs. in summe

The ***Musée des Beaux-Arts** (Pl. C, 7), in an imposing buildi designed by Ch. van Rysselberghe and opened in 1904, though less importance than the galleries at Brussels and Antwerp, sti repays inspection. It contains modern sculptures and about 175 o and 215 modern paintings, including examples of the British, Frenc Dutch, and German schools. Entrance on the N.W. side. Ad mission, see p. 55. Curator, M. L. Maeterlinck. — Catalogue (190 in French 1 fr.

The large central rooms contain the SCULPTURES. — Vestibul Marble busts by *Th. Vinçotte* (King Leopold II. and Queen Mar Henriette) and *Et. Corbet* (Gen. Bonaparte, 1798); marble figures a busts by *E. Namur*, *P. de Vigne*, *H. Leroy*, *D. van den Bossche*, *F. Bouré*, *J. Lagae*, *P. Verschaffelt*. Plaquettes. Two pieces of Bru sels tapestry by *P. van den Hecke* (17th cent.). — Central Hall (Salo Central): *J. Lagae*, *Penitents (bronze); *E. Rombaux*, The Venusbe (bronze); *J. Dillens*, Sphinx (l'Enigme; bronze); *Jef Lambeau* A mortal wound (bronze); Bronze monument to P. de Vigne th sculptor and L. de Winne the painter, with a statue of immortali by *P. de Vigne*, and busts of both artists by *Rodin* and *De Vign C. Meunier*, *Prodigal Son. By the walls, *Busts by *P. de Vigne*, et On the right wall, a painting by *Fr. Duchastel*, representing the Pr cession in the Marché du Vendredi at the reception of Charles II. Spain as Count of Flanders (1666); also Brussels tapestry by *P. v den Hecke* and by **Urbain Leyniers* (1717; Triumph of Venus, Apol and the Muses, Triumph of Diana, Minerva, and Mars). — In th adjacent Hémicycle, or semicircular room: Sculptures including colossal relief (in plaster) by *J. Lambeaux*, representing Huma Passions (comp. p. 136). — Adjoining the central room on the rig is the —

COLLECTION OF OLDER PAINTINGS. — Room I. *G. de Crayer* Virgin handing the scapulary to St. Simon Stock, *Coronation St. Rosalie, Resurrection; *Fr. Duchastel* (?), Portrait; *G. de Crayer*

Tobias and the Angel; *Verhagen*, Presentation in the Temple (1767); *G. de Crayer*, *Judgment of Solomon (a masterpiece); Vision of St. Augustine; Martyrdom of St. Blasius (his last work, unfinished, painted in 1668 at the age of 86). *Rombouts*, Justice (allegory; 1628). — Room II, chiefly containing works of the 15th century. *Hier. Bosch*, Bearing of the Cross with a dense crowd of onlookers mocking Christ. Also, a few early sculptures, including a terracotta mask of an old man by *Guido Mazzoni*, and a wooden statuette of St. Sebastian of the *Rhenish School of the 15th Century.* — Room III. *R. Coxie*, Last Judgment; *P. Brueghel the Elder*, Marriage-feast (copy by P. Brueghel the Younger of the original in Vienna); above, *Heemskerk*, Christ crowned with thorns between two angels; *J. de Backer* (?), Isaiah predicting to Hezekiah his recovery, with the miracle of the sun going ten degrees backward; on the wings a Crucifixion and the donor, Jac. del Rio, Abbot of Baudeloo; on the outside, Raising of Lazarus, in grisaille. *Adr. Key*, Portrait. *Fr. Pourbus the Elder*, Large winged altar-piece, with 22 scenes from the life of Christ; on the back, to the left of the exit, a large representation of the Last Supper.

Room IV. *Jac. van Helmont*, Crucifixion, *G. Maes*, St. Nicholas, two large decorative paintings. — Room V. *G. de Crayer*, Madonna with the rosary; *Jan van Cleef*, Coronation of St. Joseph; *M. d'Hondecoeter*, Poultry; *Th. Boeyermans*, San Carlo Borromeo dispensing the Sacrament to persons stricken with the plague, Vision of St. Mary Magdalen de' Pazzi; *Peter Thys*, St. Sebastian receiving the martyr's palm from angels; *Ant. van den Heuvel*, Adoration of the Shepherds. — Room VI. *Rombouts*, The five senses (1632); Still-life subjects by *A. Susenier*, *Jac. van Es*, and *Fr. Ykens*. — Room VII. *Jac. Jordaens*, Studies of heads; *Rubens*, St. Francis receiving the Stigmata, painted in 1632 for the Franciscan Church at Ghent (resembling the painting at Cologne; freely retouched); *Jordaens*, Christ and the Woman taken in adultery; *P. de Vos*, Fox-hunt; *Ph. de Champaigne*, P. Camus, Bishop of Belley and Arras. — Room VIII. *Adriaen van*

Utrecht, Fishmonger; *Spanish School of the 17th Century*, The frugal meal; *Dutch School of the 17th Century* (not Van der Helst), Lady and child; Still-life subjects by *Jan Fyt*, *D. Seghers*, and *P. Boel*. — Room IX. *Ravesteyn*, Portrait; *N. Maes*, Old woman; *Fr. Hals*, *Dutch lady (1640); *Th. de Keyser*, Portrait; *N. Berchem*, Cattle and goats; *K. du Jardin* (?), Portrait; Still-life subjects by *Van Beyeren*, *P. de Ring*, *Heda*, *C. Mahu*, *Chardin*, and *J. de Heem*. — We next enter the —

Collection of Modern Paintings. — Room X. Drawings by *Th. Jos. Canneel*, etchings by *A. Baertson*, etc. — Room XI. Mythological scenes by *Suvée*, *Paelinck*, and *Navez*. — Room XII. *H. Bource*, Cherries ripe (1874); *Jos. Pauwels*, Funeral procession. — The next room contains busts by **Rodin*, *Rude*, and *De Vigne-Quyo*. — Room L. *Th. Gérard*, Rustic wedding in Alsace ('the parson's health'); *L. Gallait*, Jesus and the Pharisees (1832; injured). — Room K. *K. Gussow*, Return of the Reservist (1875); *C. de Cock*, Highroad near Ghent; *Em. Breton*, Winter scene. — Room J. *Em. Breton*, Evening scene; *Jul. Breton*, Return from the harvest-festival (sketch); Portraits by *L. de Winne* (*Leopold I. in 1863); *F. de Vigne*, Ghent Fair in the 15th century. — Room I. *M. Wagemans*, The old Rador; *Henry Raeburn*, Portrait of Al. Edgar. — Room H. *W. Maris*, Cattle drinking; *Alex. Struys*, *Extreme unction; *Car. Tremerie*, Béguinage in Ghent; *Fr. Charlet*, The gilded houses in Bruges; *Ch. H. Pille*, Breton pilgrims; *Gust. Vanaise*, Portrait of his wife; *Fr. von Lenbach*, Portrait; *C. Meunier*, Martyrdom of St. Stephen; *J. L. Géricault*, The homicidal lunatic. — Room G. *James Guthrie*. Village children; *Ch. Cottet*, Portrait; *H. Evenepoel*, The Spaniard in Paris (portrait of Yturrino, the painter); *Ed. Agneessens*, Diana Vernon; *A. Delaunois*, St. Peter's Church in Louvain; *G. Sauter*, Portrait; *E. A. Walton*, The red jacket; *J. Delvin*, Horses fighting. — Room F. *L. Tytgat*, After service in the Béguinage at Ghent; *G. Vanaise*, Venice; *L. Tytgat*, Martyrdom of St. Sebastian; *L. Lhermitte*, The ancestress; *Fr. Thevenot*, Misery of the poor. — Room E. *G. Vanaise*, J. van Artevelde and Jan Breidel speaking against the Count of Flanders before the representatives of the Flemish cities (comp. p. 56); *Ed. Richter*, Wandering folk (scene from Victor Hugo); *Nic. Sicard*, Goose-plucker; *L. G. Pelouse*, Sea; *Jean-le-Thomas*; *Virginie Demont-Breton*, Old seamen. — Room D. *A. Bastien*, The artist's mother; *J. de Jongh*, The petition; *Nic. van den Eeden*, In the church of Ste. Gudule (Brussels). — Room C. *S. Kröyer*, Portrait; *A. Zorn*, Mother bathing her child in the sea (1895); *Alb. Baertson*, Winter-scene (Nieuport); *L. Frédéric*, Funeral-feast; *G. Buysse*, Wondelghem church; *Em. Claus*, Sunny day, Ice-birds; *E. G. Hornel*, Spring. — Room B. *G. Buysse*, The red sail; *L. Frédéric*, Sunday before mass; *Jos. Horenbant*, The happy age; *Fr. Hens*, September evening; *Ferd. Willaert*, Quai de St. Antoine at Ghent; *Is. Verheyden*, The chapel; *Ign. Zuloaga*, Spanish market; *Fr. van Holder*, Portrait.

— Room A. *G. Vanaise*, St. Livinus curing the blind; *A. Roll*, Bacchic dance; *J. Rosseels*, Landscape near Knocke; *Count J. de Lalaing*, The colonel of cavalry (life-size); *Coosemans*, 'La mare aux corbeaux'; *A. Verwée*, Fighting bulls; *X. de Cock*, Road with cattle.

The Boulevard d'Horticulture (Pl. C, 7; *Hofbouwlaan*), passing behind the Museum and skirting the S.E. side of the Park, is adjoined by the *Royal School of Horticulture* (founded in 1849) and the University *Botanical Garden*. The latter is specially rich in tropical plants from the Congo.

Picturesquely situated on a height named *Mont Blandin*, a little to the N.E., is the **Church of St. Pierre** (Pl. 11; D, 6), originally the oratory of the famous Benedictine abbey said to have been founded about 630 by St. Amandus, the Apostle of Flanders. The abbey-buildings at one time extended to the arm of the Scheldt on the N. The church, originally Romanesque, was destroyed by the iconoclasts in 1578, but was rebuilt after 1629 in the Renaissance style and was enlarged by an addition on the W. side and by the erection of an octagonal tower, 185 ft. in height. The restoration was finally concluded in 1719 by *Matheys*. The interior contains a few pictures.

South Aisle: *Fr. Quellin the Younger*, Triumph of the Catholic religion. — North Aisle: *Van Thulden*, Pictures representing the triumph of Roman Catholicism (these all copies of works painted by Rubens in 1628 et seq. for the Convent of Loeches, near Madrid). — Retro-Choir, to the right: *Van Avont*, Holy Family, with dancing angels; *P. Norbert van Reysschoot*, Miraculous Draught of Fishes, as an accessory to a large landscape. Also five small pictures by *Van Doorselaer*, of the period of the Spanish supremacy, illustrative of the virtues of the miraculous image of the Virgin in the chapel behind the altar. Over the door of the sacristy: *Seghers*, Raising of Lazarus; *De Crayer*, St. Benedict recognising the equerry of the Gothic King Totila.

The open space in front of the church has been formed by the demolition of part of the old abbey-buildings. Another part serves as a barrack. The landlord of the barrack-canteen shows a fine 16th cent. cloister (fee).

From the Place St. Pierre we may return to the Gare du Sud by tramway (No. 4; p. 54).

c. The Eastern Quarters of the City and the Suburbs.

In the Place d'Artevelde (Pl. D, E, 5), to the N.E. of the Gare du Sud (p. 53), is the *Church of St. Anne*, erected from Roelandt's designs in 1853, and gaudily decorated by Canneel. — The Rue des Violettes, diverging to the S. from the square, leads to the —

Petit Béguinage Notre Dame or *Klein Begynhof van Onze Lieve Vrouw* (Pl. E, 5, 6; comp. p. 77), the foundation of which dates from 1234. It contains about 300 sisters, and has remained unaltered since the 17th century. The scrupulously clean little

houses are arranged round a rectangular grassy space bordered with trees; while another square block of similar houses with narrow lanes between adjoins. A dazzlingly white wall encloses the grassy space. The church (17-18th cent.) contains a notable winged-picture by *Lucas Horenbault*, The Assembly of the saints (1596; in the N. aisle). Lace (kanten) is offered for sale in the convent of St. Joseph, at the corner opposite the W. portal of the church.

Following the Quai Porte aux Vaches (Koepoortkaai; Pl. E, 5, 4) to the N. from the Place d'Artevelde, then crossing (to the right) the *Bas-Escaut*, or E. arm of the Scheldt, and the Lys, we reach the Rue de l'Abbaie, or Abdy-Straat, No. 5 in which (left) is the —

***Abbey of St. Bavon** (*St. Baafsabdy;* Pl. E, 4; adm., see p. 55; description & plan 25 c.; curator, A. van Werveke). The abbey, traditionally said to have been founded about 631 by St. Amandus (p. 75) and restored in 651 by St. Bavon (d. 654), was one of those bestowed upon Eginhard, the biographer of Charlemagne, and after its destruction by the Northmen (851) was restored with great splendour (10th cent.). John of Gaunt (*i.e.* Gand or Ghent), son of Edward I. and Queen Philippa, was born here in 1340; and Philip the Bold of Burgundy was married in the church in 1369. Charles V. caused the abbey to be razed in 1540, in order to build a citadel (p. 57), which served as a prison for Counts Egmont and Hoorn in 1567, was surrendered by the Spaniards to William of Orange in 1576, and was then destroyed, though its last remnants lingered until 1831.

The chief remnant of the old abbey is the Cloister, dating originally from 1177, but rebuilt in the Gothic style in 1495. Its S. walk is adjoined by the N. wall of the *Abbey Church*, consecrated in 1067 and destroyed by the Calvinists in 1581. — On the E. side of the cloister is the octagonal *Lavatorium* (1177), the upper story of which formerly contained the relics of St. Macarius (d. 1012). This is adjoined by the sadly dilapidated *Chapter House* (ca. 1220), with portal and window-openings in the Transition style. In the pavement are 10 ancient tombs (12th cent.?), not unlike mummy coffins in shape. Farther on is the so-called *Cellar* (ca. 1220), supported by three thick round columns. — Under the old refectory, on the N. side of the cloister, are three vaulted rooms, one of which, known as the *Gothic Room*, is supported by a single central column.

A few steps ascend to the old *Refectory, a Romanesque structure of the close of the 12th cent., with Gothic timber vaulting (16th cent.). It now contains a *Musée Lapidaire* or *Lapidarium*, with various sculptured and architectural fragments found in the abbey and in other parts of the town.

Over the entrance is a large wooden crucifix by *Jean de la Porte* (1613). — By the left side-wall are the tomb of a monk (d. 1272), with one of the earliest Franciscan representations, and a charming relief of the Nativity from Tournai (1458), with traces of painting and gilding. — By the rear-wall: Mutilated tombstone of Hubert van Eyck, re-discovered in 1892; an interesting grave-slab of the 13th cent., with remains of colouring; stone figure of a warrior from the Belfry (1338). — In the middle of the room

is a Romanesque relief from the portal of the abbey (12th cent.?), with representations of the wonder-working relics of St. Bavon; Romanesque capitals; Gothic keystones, capitals, and painted statuettes (14-15th cent.); remains of a Romanesque font (12th cent.); tomb of John of Cleves and his wife (d. 1500).

On the N. side of the abbey is the *Church of St. Macarius* (Pl. E, 4), erected in 1882, with an antique carved wooden pulpit.

We may now take the electric tramway (No. 5; p. 54) from the neighbouring Boulevard du Château (Pl. E, 4) to the Chaussée d'Anvers (Antwerpsche Steenweg) in the suburb of *St. Amandsberg*, or *Mont St. Amand*, alighting at the Oostakker Straat, about 3 min. beyond the Eecloo and Waesland Stations (p. 53). The narrow street leads to the right to the (4 min.) —

***Grand Béguinage de Ste. Elisabeth** (*Begynhof van Sint Elisabeth;* beyond Pl. E, 3, 4; comp. p. 75). The Béguinage, founded in 1242 and forced to remove from its original position (p. 68) in 1874 by street-improvements, owes its present site to the influence of the Duc d'Arenberg, who entrusted the rebuilding to the architect *A. Verhaegens.*

The name is most probably derived from *Lambert le Bègue* (d. 1187), a priest of Liège, who is said to have founded the first *Béguinage.* The Béguinages are a kind of nunneries where women devote themselves to a religious life and works of charity, without making a vow binding them for life, though it very seldom happens that any of their number avail themselves of their liberty to return to the world. These institutions have passed almost scatheless through the storms of centuries. Joseph II. spared them when he dissolved the other religious houses, and they remained unmolested also during the French Revolution, their aim having steadfastly been the 'support of the needy and the care of the sick.' There are at present about twenty Béguinages in Belgium, with fully 1500 members, about 1000 of whom are in Ghent. With the exception of those at Amsterdam and Breda, these establishments are now confined to Belgium, though at one time they were common throughout the districts of the lower Rhine.

The members of the Béguinages are unmarried women of unblemished character, and pay a yearly board of at least 110 fr., besides an entrance-fee of about 500 fr. for the dwelling and the maintenance of the church. Two years of novitiate must be undergone before they can be elected as sisters. The Mother Superior, called the *Groot Juffrouw* or *Grande Dame*, is appointed by the bishop. The Sisters first live together in convents under control of a *Dame Supérieure*, where they work together at lace-making, etc. After having been members for six years, however, they have the option of retiring to one of the separate dwellings, which contain rooms for two to four occupants. In many cases the Béguines have the society of other women who are not members of the order, whose board forms a small addition to their funds.

The Sisters must attend divine worship twice or thrice a day, the first service being at 5 a.m., and the last at Vespers, the hour of which varies according as it becomes too dark for the fine work of the nuns. The latter service, known as 'lof' or 'salut des Béguines', presents a very picturesque and impressive scene, when the blue robes and white linen headgear of the Sisters are dimly illuminated by the evening light and a few lamps. The youngest novices wear a wreath round their heads. The black Flemish robes *(failles)* are worn out-of-doors only.

The Béguinage forms a little town of itself, inhabited by about 700 members, and enclosed by walls and moats, with streets, squares, gates, 18 convents, and a church, the last forming the

central point of the whole. The houses, though nearly all two-storied Gothic brick buildings, all differ slightly in appearance and form a very picturesque *ensemble*. Lace (small selection) may be bought at house No. 34.

The suburb of Mont St. Amand contains also the *Church of Notre Dame de Lourdes en Flandre* (1873-77), with a grotto annually visited by crowds of pilgrims.

In the suburb of *Gentbrugge* (Pl. E, 6), near the Chaussée de Bruxelles (electric tramways, Nos. 1 & 2), are the extensive nurseries of *L. van Houtte* (visitors admitted except on Sun.).

A pleasant drive (4-5 hrs., carriage 7-8 fr.) may be taken to the S.W. from Ghent to the interesting castle of **Hooidonk**, near the village of *Bachte-Maria-Leerne* (Sterre Inn). The castle, also reached on foot in 3/4 hr. from the station of *Deurle* (p. 79), was built in 1500 by Philip of Montmorency, partly destroyed in 1579, and frequently restored, finally in 1864. Admission only on previous application to the proprietor, Baron t'Kint de Roodenbeke.

From Ghent to Terneuzen, 26½ M., railway in 1½ hr. (fares 3 fr., 2 fr. 30, 1 fr. 50 c.). The train starts from the Gare du Sud, stopping at the Station d'Eecloo (see p. 53), and then follows the direction of the canal mentioned at p. 55. Stations: *Wondelghem* (see below), *Langerbrugge*, *Terdonck-Cluysen*, *Ertvelde*, *Selzaete* (junction of the line from Eecloo to Lokeren, see below, and the last Belgian station). — 17½ M. Sas (*i.e.* lock) van Ghent (the first Dutch station, where the locks of the above-mentioned canal are situated). Then *Philippine*, *Sluyskil*, and **Terneuzen** (*Hôt. des Pays-Bas*, Nieuw-Straat 13, 2e R. at 1½-3 fl.; *Hôt. Rotterdam*; Brit. consular & Lloyd's agents), a small fortified town at the mouth of the important canal which connects Ghent with the Scheldt. *Steamboat* thence 4 or 5 times daily in 1¼ hr. to *Flushing* (p. 295); omnibus from the station at Flushing to the (¾ M.) steamboat-pier.

From Ghent to Bruges viâ Eecloo, 30 M., railway in 1¾-2¼ hrs. (fares 4 fr. 60, 3 fr. 10, 1 fr. 85 c.), starting from the Station d'Eecloo, on the N.E. side of the town. Stations: *Wondelghem*, *Everghem*, *Sleydinge*, *Waerschoot*. — 12½ M. **Eecloo**, a busy town with 13,200 inhab., where the Bruges, Selzaete, and Lokeren line diverges to the right (see p. 88). Steam-tramways ply from Eecloo to Schoondyke (p. 23; Breskens, p. 296) and to Aeltre and Thielt (p. 2). — The next stations are *Balgerhoeke*, *Adeghem*, *Maldeghem* (see below), *Donck*, *Sysseele*, *Steenbrugge*, and *Bruges* (p. 24). — From Maldeghem a branch-line runs viâ **Aardenburg** (with a fine Gothic church of the 13th and 16th cent.; tramway to Bruges, see p. 24) and *Draaibrug* (p. 23) to Breskens (p. 296).

Steam Tramways from Ghent: to the E. (starting from Rue de l'Avenir; Pl. E, 5), viâ *Mont St. Amand* (p. 77), *Laerne* (p. 87), and *Wetteren* (p. 87), to *Zele* (p. 87; 18 M.) and *Hamme* (pp. 167, 87; 22½ M.); to the N.E. (from Rue de l'Avenir) viâ Mont St. Amand to (6 M.) *Loochristi* (p. 88) in one direction, and to (10 M.) *Saffelaere* in the other direction; to the N.W. (starting from the Pont du Béguinage; Pl. B, 3), viâ *Everghem* (see above) and *Somerghem*, to (13 M.) *Ursel* (p. 47); to the S.W. (starting from the Station du Rabot; Pl. B, 3), to *Tronchiennes* (p. 2); to the S. (starting from the Gare du Sud; Pl. D, 5), viâ (4½ M.) *Meirelbeke* (p. 87) and (8 M.) *Moortzeele*, to (16 M.) *Herzele* (p. 51).

7. From Ghent to Courtrai and Tournai.

48 M. Railway in 1½-2¾ hrs. (fares 7 fr. 40, 5 fr., 2 fr. 95 c.; express-fares somewhat higher); to Courtrai (27½ M.) in ¾-1¼ hr. (fares 4 fr. 30, 2 fr. 90, 1 fr. 70 c.). From Tournai to Brussels, see R. 1b.

Ghent, see p. 53. — 5 M. *St. Denis-Westrem.* — At (6 M.) *La Pinte* the line to Oudenaarde, Leuze, and Mons diverges to the left.

COURTRAI
KORTRYK
1 : 15.000
0 100 200 300 m
1 Académie de Dessin B 2
2 Banque Nat. C 3
3 Beffroi C 23
Monuments :
4 Bat. d. Eperons D 2
5 De Naerne C 2
6 Gezelle C 2
7 Pulfyn B 3
8 Robbe B 3
9 Orpheïnat C 2
Parc du Peuple
Boulevard de l'Est
Boulevard du Midi
Boulevard de l'Abattoir
Station
Hôpital
Musical
Cercle
Hôtel de Ville
Beffroi
Musée
Béguinage
Notre-Dame
St Martin
Poste
Théâtre
Abattoir
Marché au Bétail
Marché couvert
Hospice
Hosp. St Joseph
Hosp. St Charles
Orphelinat
Pens. N.D. des Anges
Mus. d'Antiquités
Espl. de la Gare
Pal. de Justice
Gendarmerie
Ecl. des Passionnistes
Société St Georges
Rue du Parc St Antoine
Rue de la Plume
Rue de Lille
Rue de Roubaix
Rue de Tournai
Rue de Menin
Rue de Bruges
Rue de Gand
Rue de Courtrai
Rue de Waereghem
Rue de Bavichove
Rue de Wacken
Rue de Mouscron
Rue de Lille
Rue du Berger
Rue du Fond
Rue du Gaz
Rue des Récollets
Rue de la Basse Ville
Rue de la Madeleine
Rue des Blanchisseurs
Rue du Commerce
Rue du Chêne
Rue de la Prairie
Rue de la Cloche
Rue de la Cigogne
Rue de la Cuve
Rue de la Cuve
Rue de la Cuve

From Ghent to Oudenaarde, 17 M., railway in 3/4 hr. (fares 2 fr. 70, 1 fr. 80, 1 fr. 5 c.); to Leuze, 36 M., in 1 3/4-2 hrs. (5 fr. 50. 3 fr. 70, 2 fr. 20 c.); to Mons viâ St. Ghislain, 58 1/2 M., in 3-3 1/4 hrs. (8 fr. 90 c., 6 fr., 3 fr. 60 c.). — Stations: *Eecke-Nazareth*, *Gavere* (p. 57), *Synghem*, *Eyne*, and *Oudenaarde* (p. 51), the junction of the line from Brussels to Courtrai (R. 5), and of a branch-line viâ Leupeghem (see below) and Avelghem (p. 81) to Mouscron (p. 81). Then *Leupeghem* and *Elichove*. 26 M. **Renaix** (*Hôt. Ville-de-Mons*; *Hôt. de l'Univers*), a town with 21,200 inhab., in undulating environs, possesses an old church (St. Hermès) with an interesting Romanesque crypt (branches to Enghien-Courtrai, to Sotteghem-Burst-Alost, and to Tournai, p. 7). Then *Anvaing*, *Frasnes-lez-Buissenal* (junction for steam-tramways to Tournai, p. 82, and Ath, p. 7), *Grandmetz*, *Leuze* (junction of the Brussels-Lille line, p. 7), *Basècles*, *Blaton* (p. 6), *Ville-Pommeroeul*, *St. Ghislain* (p. 6). — 58 1/2 M. *Mons*, see p. 213.

8 M. *Deurle* (to the castle of Hooidonk 3/4 hr., see p. 78); 10 M. *Astene*. — 11 M. *Deynze* (30 ft.), a small town on the *Leie* or *Lys*, with an old church, is the junction of the line to Dunkirk (see p. 47); steam-tramway to Oudenaarde (p. 52). — 13 1/2 M. *Machelen*; 15 1/2 M. *Olsene*. — 18 1/2 M. *Waereghem*, junction for the connecting line between (6 M.) Anseghem (p. 53) and (9 1/2 M.) Ingelmunster (p. 50). — 21 1/2 M. *Desselyhem*. 24 M. *Harlebeke*, with a Romanesque church and belfry and a monument to the composer P. Benoît (1834-1901), a native of the place. Tobacco is extensively grown here.

27 1/2 M. **Courtrai.** — **Hotels.** Hôt. du Damier (Pl. a; B, 3), Grand' Place; Hôt. Royal (Pl. b; B, 3), R. 2 fr., Hôt. de Gand (Pl. c; B, 3), 25 R. at 2-2 1/2, B. 3/4, D. 2, S. 1 3/4 fr., both with cafés, Hôt. du Nord (Pl. d; B, 3), plain but good, all these at the station. — *Cafés* in the Grand' Place. — *Post Office* in the Grand' Place. — *United British Protestant Church*, Rue des Horticulteurs (beyond Pl. C, 3); services at 11.30 a.m. and 6.30 p.m.; minister, Rev. A. C. Frater, M.A., Boulevard Vandenpeereboom 42. — Two or three hours suffice for seeing the town.

Courtrai, Flem. *Kortryk* (60 ft.), the Roman-Celtic *Cortoriacum*, situated on the *Lys*, which is connected with the Scheldt by a canal, is a pleasant town (35,000 inhab.) largely planted with trees. Large quantities of linen, twine, napery, and cotton goods are produced, and there is still a considerable trade in lace. The flax of Courtrai enjoys a high reputation.

Below the walls of Courtrai, on 11th July, 1302, was fought the famous *Battle of the Spurs*, in which the Flemish army, led by Count John of Namur and Duke William of Juliers, and consisting chiefly of weavers from Bruges and Ypres, under the guild-presidents Breidel and De Coninc of Bruges (p. 36), defeated the French under the Count of Artois. Several thousand of the French were killed, including about 1200 knights, from whom the victors afterwards collected 700 golden spurs. In revenge for this defeat Charles VI. of France burned Courtrai to the ground in 1382, after the French victory at Roosebeeke.

From the station (Pl. B, 3) the Rue des Grandes-Halles leads to the right to the Marché-aux-Avoines, which contains a bronze statue, by T. Vinçotte, of *Jan Palfyn* (d. 1730; Pl. 7), a native of Courtrai and inventor of the forceps. — From the end of the street the Rue de Tournai leads to the left to (4 min.) the —

Market Place (Groote Markt or Grand' Place; Pl. B, C, 2, 3), in the centre of which rises the *Belfry* ('Tour des Petites Halles'; Pl. 3), a Gothic brick building of the 14th century. To the right

is a marble statue, by Paul de Vigne (1895), of *De Haerne* (Pl. 5), a member of the congress of 1830 (p. xxv).

The Gothic **Hôtel de Ville** (Pl. B, 2), on the N. side of the Grand' Place, erected in 1526-28, has been completely restored since 1846, and the façade embellished with statues in the original style. The Salle Echevinale, on the groundfloor, is embellished with frescoes from the history of Flanders by *Guffens* and *Swerts*, completed in 1875. The principal of these represent the Departure of Baldwin IX., Count of Flanders, at the commencement of the Fourth Crusade (1202), and the Consultation of the Flemish leaders in the Court Room the day before the Battle of the Spurs, 1302 (see p. 79). Its Renaissance chimney-piece is adorned with the coats-of-arms of the allied towns of Ghent and Bruges, the standard-bearers of the knights of Courtrai, a figure of the Virgin, and statues of Archduke Albert and his wife (p. xxiv). — In the Council Chamber upstairs is another and more interesting chimney-piece in the richest Flamboyant style (1527). Three rows of well-executed statuettes represent the different virtues and vices: in the upper section we see faith, humility, liberality, chastity, brotherly love, temperance, patience, and watchfulness; in the middle section, idolatry, pride, avarice, voluptuousness, envy, gluttony, anger, and sloth. The reliefs below seem to indicate the punishments which follow in the train of these vices. On corbels are placed statuettes of Charles V., Peace (on the right), and Justice (on the left). The walls are covered with large plans of the town and its jurisdiction *('castelany')*, painted in oil (1641). Visitors ring at the outside staircase in the Rue de Lille for the concierge (½ 1 fr.), who shows the Musée d'Antiquités (p. 81) also.

A few yards behind the De Haerne Monument is the *Béguinage* (Pl. C, 2; p. 77), founded in 1211. — Immediately to the right is St. Martin's Church (Pl. C, 2, 3), the Gothic tower of which is visible from the Grand' Place; the nave was erected in 1390-1439, the transept about 1415, the beautiful W. portal in 1592-95. The interior has been restored since a fire in 1862. The handsome pulpit of carved wood and the beautiful ciborium in gilded stone (22 ft. high; in the choir, to the left), executed in the 16th cent., were saved from the fire. In the N. transept is a winged picture by *B. de Ryckere* (of Courtrai; 1587), representing the Descent of the Holy Ghost, the Creation, and Baptism.

At No. 1 in the Rue du Béguinage, which leads to the N. from the Béguinage, is the **Musée de la Ville** (Pl. C, 2), on the first floor of which is a good collection of modern pictures. The museum is open free on Sun., Mon., and Thurs., 10-12 & 2-5; other days, adm. 25 c.

Nic. de Keyser, Battle of the Spurs (p. 79); *Ev. Carpentier*, 'Une Alerte' (scene from the Vendean campaign); *Const. Meunier*, Burial of a monk; *L. Artan*, *Fr. Courtens*, Landscapes; *L. Robbe*, *Alf. Verwée*, Animal-pieces. — During the restoration of Notre Dame (p. 81) the Raising of the Cross, one of Van Dyck's best pictures (1631), will be exhibited here.

The Rue du Béguinage ends at the small Parvis Notre-Dame, which is embellished with a marble bust of *Guido Gezelle* (1830-99; Pl. 6), the poet, by Lagae. To the right stands the church of —

Notre Dame (Pl. C, 2), founded by Count Baldwin IX. of Flanders (p. 80), and completed in 1211. The choir, which is decorated with marble, and the portal were rebuilt in the 18th century.

The Interior is at present under restoration, and the chief treasure of this church, *Van Dyck's* Raising of the Cross, has been temporarily removed to the Musée (see p. 80). — The altars to the right and left of the choir-recess, in the ambulatory, are adorned with good reliefs in marble of the 18th cent., by *Lecreux* (p. 85), representing St. Rochus among the plague-stricken, and Mary Magdalen with angels. — The *Chapel of the Counts*, on the right of the choir, added to the church in 1373, is adorned with wall-paintings of the 14th cent., representing the Counts and Countesses of Flanders, and restored by *Van der Plaetsen* (d. 1857), who continued the series down to Emp. Francis II.

A little farther on, at the end of the Rue Guido-Gezelle, are two massive old bridge-towers (*Broeltorens;* Pl. C, 2). That to the right contains the *Oudheidskamer* or *Musée d'Antiquités*, with lace and other objects of interest (key kept by the concierge at the town-hall).

From Notre Dame the Rue de Notre-Dame leads to the S.W. back to the Grand' Place. Thence we may proceed to the E. by the Rue de Groeninghe, cross the Esplanade, and follow the Av. Ant. Goethals to the Boulevard de Groeninghe, which is adorned with a large *Monument commemorating the Battle of the Spurs* (Pl. 4; p. 79), by G. de Vreese (1906).

In the Rue de Lille (Ryssel-Straat), to the W. of the Grand' Place, is the *Church of St. Michael* (Pl. B, 2), in the late-Gothic style (1610), with a modernized interior. — At the end of the street is a monument to *L. Robbe* (Pl. 8), the animal-painter (1807-99).

To *Brussels* and to *Ypres*, see R. 5; to *Bruges*, p. 50. — Courtrai is connected by branch-lines also with *Enghien* (p. 8), viâ Avelghem and Renaix (p. 79), to the E., and with *Routers* (p. 50), viâ Ingelmunster (p. 50), to the N. — Steam-tramways run to (16 M.) *Werwicq* (p. 53) viâ (8 M.) *Ledeghem* and (13½ M.) *Gheluwe* (p. 47); to (15½ M.) *Aerseele* (p. 47) viâ (9 M.) *Wielsbeke*; and viâ (3 M.) *Belleghem* in one direction to (8 M.) *Mouscron* (see below) and *Montaleux*, in the other direction to *Espierres* and *Pecq*.

The Tournai line quits the flat land and enters an undulating and picturesque district. The Flemish language gives way to the French. 31 M. *Lauwe*. — 35 M. *Mouscron* (the *s* mute), the Belgian douane for travellers arriving from France (Rail. Restaurant).

From Mouscron to Lille, 13 M., railway in 37 min. (fares 2 fr. 20, 1 fr. 55, 1 fr. 5 c.). — 3½ M. **Tourcoing** (*Hôtel Terminus*, at the station; *Hôt. du Cygne*, in the market-place), a busy manufacturing town of 81,700 inhab., with the French custom-house. A monument commemorates the defeat of the English and Austrians by Jourdan and Moreau in 1794. — 5 M. **Roubaix** (*Hôtel Ferraille*), an important linen-manufacturing town, the population of which has risen from about 9000 in 1806 to 124,000 (comp. *Baedeker's Northern France*). — Near *Croix-Wasquehal* the train crosses the Roubaix Canal, which connects the Deule with the Scheldt. — 13 M. *Lille*, see p. 4.

Steam tramways ply from Mouscron to *Menin* (p. 53) and to *Courtrai* (see above).

The next station, *Herseaux*, is connected by a branch-line with Oudenaarde (p. 51), viâ Avelghem (p. 53). Between *Néchin* and *Templeuve* the Belgian line quits the province of West Flanders for that of *Hainault* (Ger. *Hennegau*). To the left rises *Mont St. Aubert* (p. 86). *Froyennes* is also a station on the line to Lille (p. 6). — The train crosses the Scheldt, and finally stops at —

48 M. *Tournai.*

8. Tournai.

Hotels. Hôtel de l'Impératrice (Pl. a; A. 3), Rue des Meaux 12, R. 2½, B. 1, D. 2½ fr.; Hôt. Central (Pl. c; B, 2), Rue de Courtrai 8, 15 R. at 4-7, B. ¾ fr. At the station, in the Place Crombez: Hôt. Bellevue (Pl. b; C, 1), 16 R. from 2, B. ¾, déj. 2, D. 2½ fr.; Neuf Provinces (Pl. d; C, 1).

Restaurants. *Taverne de Munich*, Rue des Meaux 8, near the Grand' Place (Pl. B, 3); *Taverne Française*, Rue Royale, near the station, D. 1½-2½ fr.; *Excelsior*, Grand' Place. — *Café de l'Europe*, Grand' Place.

Post Office (Pl. B, 3), Rue du Curé-Notre-Dame, at the corner of the Place des Acacias. — *Exposition du Cercle Artistique* (Pl. C, 3), Rue des Clarisses, annually in September.

About 3-3½ hrs. will suffice for a visit to the Cathedral, the Church of St. Quentin, and the pictures in the Cloth Hall.

Tournai (95 ft.), Flem. *Doornyk*, with 37,500 inhab., situated on both banks of the *Scheldt* or *Escaut*, and one of the most ancient towns in Belgium, was the *Civitas Nerviorum* of Cæsar, afterwards called *Turnacum*. In the 5th century it was the seat of the Merovingian kings (p. xxiii). At a later period the town belonged in turn to Hainault, Flanders, and France, but in 1525 it was united with the Spanish Netherlands in accordance with the Peace of Madrid. In 1581 Tournai was heroically defended against Alexander of Parma by the Princess d'Epinoy in 1581. In 1667 the town was taken after a protracted siege by Louis XIV., who caused it to be fortified by Vauban, and in 1709 it was captured by the Imperial troops under Prince Eugene and the Duke of Marlborough. In 1745 Tournai again fell into the hands of the French, and in 1748 it was assigned to the Netherlands by the Treaty of Aix-la-Chapelle. The town presents a much cleaner and pleasanter appearance than the other large industrial towns of Belgium. The quays, planted with trees, contribute to this effect. The river is generally crowded with barges, most of which are laden with coal from Le Borinage (p. 215). The old walls have been converted into promenades. — The pretender, Perkin Warbeck, was born here.

In the middle ages the staple manufactures of Tournai, as of Dinant (p. 226), were copper and brass wares. A little later it manufactured tapestry, fayence (1670-1815), and porcelain (factory established by F. J. Peterinck in 1751). The making of so-called 'Brussels carpets', weaving, and embroidering are the chief modern industries. There are few large factories, as the weavers work mainly at home.

The handsome *Railway Station* (Pl. C, 1) was built by H. Beyaert

TOURNAI
1:20.000
0 100 200 300 400 500
Mètres
Tracé du Vicinal
Lille
Celles
Boul. du Nord
Boulevard Extérieur
Canal
Station
Rue de Valenciennes
Boulevard du Hainaut
Bruxelles
Rue de Lille
Rue de Marvis
Rue de Roubaix
Rue de Courtrai
Rue de Tournay
Rue de Douai
Rue de Cambrai
Rue de Morel
Rue de Maire
Rue de Barry
Rue de Bethune
Rue de Lannoy
Rue de Lens
Rue de Valmy
Rue de Pont à Rieu
Rue de Pont à Chin
Rue de Pont à Marcq
Rue de Pont à Vendin
Rue de Pont à Tressin
Rue de Pont à Wasquehal
Rue de Pont à Wattrelos
Rue de Pont à Marcq
Rue de Pont à Vendin
Rue de Pont à Tressin
Rue de Pont à Wasquehal
Rue de Pont à Wattrelos
Champ de Manœuvres
Faubourg St Martin
Hôpital Civil
Hôpital Militaire
Caserne d'Infanterie
Caserne St Jean
Prison Cellulaire
Asile d'Aliénés
Rue de l'Asile
Rue de la Citadelle
Rue Rogier
Rue du Midi
Palais de Justice
Pl. du Palais de Justice
Hôtel de ville
Pl. de l'Hôtel de ville
Halle aux Draps
Beffroi
Cathédrale
Pl. de la Cathédrale
Evêché
Pl. de l'Evêché
Bibl. publ.
Poste
Pl. d'Acacles
Pl. de Crane
Pl. de Place
Pl. de Lille
Pl. de Barry
Pl. de Lannoy
Pl. de Valmy
Pl. de Pont à Rieu
Pl. de Pont à Chin
Pl. de Pont à Marcq
Pl. de Pont à Vendin
Pl. de Pont à Tressin
Pl. de Pont à Wasquehal
Pl. de Pont à Wattrelos

in 1879. The Place Crombez in front of it is embellished with a monument, by Charlier and Horta, to the liberal statesman *Jules Bara* (d. 1900). Thence the Rue Royale (Pl. C, 2) leads direct through the quarters on the right bank to the Scheldt. At the S. end of the Rue de l'Hopital-de-Notre-Dame, in front of the cathedral, is a *Bronze Group*, by Charlier, of a blind man led by a boy.

The ****Cathedral** (*Notre Dame;* Pl. B, 3), one of the noblest specimens of mediæval architecture, is a cruciform basilica borne by pillars, with a retro-choir and radiating chapels, and has four massive towers (270 ft.), adjoining the central tower over the crossing, and two corner-turrets on the façade. The nave, consecrated in 1070, and the transepts of the 11-12th cent., with their ambulatories and semicircular terminations, both bear the stamp of the Romanesque style, while two of the towers belong to the Transition era and one is pure Gothic. In 1242-1325 the Romanesque choir was replaced by an early-Gothic building, which surpassed the nave both in length and height. About the same time the Romanesque façade was altered and provided with a porch in the pointed style, restored in the 16th century. The parish church attached to the N. aisle of the cathedral *(Chapelle Paroissiale de Notre Dame)* is a Gothic structure of 1516-18. In 1633 and later the building was much modernized, but in 1840 a thoroughgoing restoration was begun, in the course of which a huge rose-window was inserted in the façade (1851) and the interior was purged of the unsuitable additions with which it had been disfigured.

The *Sculptures of the Porte Mantile (12th cent.), the N. portal in the Place des Acacias, and of the façade behind the groined porch towards the Place de l'Evêché, are attractive works of the school of Tournai. The fine stone figures of the lower row of the latter (prophets, fathers of the church, Adam and Eve) date from the 13th cent.; the equally fine but sadly mutilated sculptures in the upper row (16th cent.) represent scenes from the early history of the bishopric and a procession. At the top are inferior statues of the 17th century.

The INTERIOR, 426 ft. in length, consists of nave (originally flat-roofed, but vaulted over in the 18th cent.) and aisles; nave 78 ft. wide and 78 ft. high; breadth of transept 220 ft.; height of choir 107 ft. The capitals of the low and elaborately articulated pillars in the nave are particularly rich and varied. Above the aisles are galleries, over which the walls are relieved by a triforium. The proportions of the transept are more graceful, and the galleries lower.

In the Chapelle St. Louis (locked), the first of the S. (right) AISLE, on the posterior wall, a Crucifixion by *Jordaens*. — In the TRANSEPT, right, Altar-piece with scenes from the life of the Virgin by *M. de Negre* (1623). The subjects of the stained-glass windows refer to the history of the bishopric of Tournai, which received important privileges in the 6th cent. from King Chilperic (d. 584) for services rendered in his war against his brother, the Austrasian monarch Sigebert (S. transept), and in the 12th cent. from Pope Eugenius III. (N. transept). The N. transept contains

also interesting frescoes of scenes from the legend of St. Margaret (12th cent.; generally covered). — The richly sculptured *Rood Loft*, which separates the choir from the nave, executed by *Corn. de Vriendt* in the Renaissance style, with alabaster statues of the Madonna and of SS. Piat and Eleutherius, the two tutelary saints of Tournai, and marble reliefs from the Old and New Testament, was erected in 1572. It is surmounted by a large modern triumphal cross.

The stained glass of the CHOIR by *Capronnier* is modern. The Gothic reading-desk and brazen candelabrum are of the 15th century. To the right of the 18th cent. high-altar is the °Shrine of the Virgin (Châsse de Notre-Dame), a fine late-Romanesque work by *Nicholas of Verdun* (1205), with scenes from the life of Christ; to the left is the °Reliquary of St. Eleutherius, also late-Romanesque (1247), with figures of Christ, Apostles, and Saints. Both these shrines are unfortunately too high up.

AMBULATORY. In the 1st Chapel to the right of the rood-loft is a large group in wood by *Lecreux* (p. 85), representing St. Michael overcoming Satan. In the 2nd Chapel, which is adorned with stained glass by *Capronnier*, commemorating the Council of 1870, is a large picture by *Rubens*, Rescue of souls from Purgatory, a bold composition but freely retouched. — Behind the high-altar is a large monument of ca. 1800, with the names of all the bishops and canons of Tournai; in the middle is an old figure of Bishop Maximilian of Ghent, below are angels by *Jérome Duquesnoy* (?). — 2nd Chapel to the left of the rood loft. Gothic tomb of the Cottrel family (1380). — 6th Chap. *Lancelot Blondeel*, Scenes from the life of the Virgin.

The TREASURY, in the rooms opening off the ambulatory, includes a crucifix in ivory by *J. Duquesnoy* (?), an elaborate Byzantine reliquary-cross, an ivory diptych of the 11th cent., a fine psalter (14th cent.), and sadly damaged tapestry by *Pierot Feré* of Arras (1402), with a representation of the Plague at Tournai (1092) and scenes from the history of its patron-saints. — In the passage leading to the Musicians' Vestry are some interesting °Tombs by local sculptors, including those of Nic. de Serclin (d. 1341), the jurist, Jacques Isaac (d. 1401), the goldsmith, Tasse Saveris (d. 1426), and Jehan dou Bos (d. 1438).

The *Fausse Porte*, the passage between the Cathedral and the *Episcopal Palace (Evêché)* adjoining it on the W., contains the chapel of the bishops (12th cent.). — In the Place de l'Evêché are also the *Archives* (Pl. 4; B, 3) and the *Public Library*, containing some valuable early printed works and MSS.

The triangular GRAND' PLACE (Pl. B, 3) in the centre of the town is embellished with a *Statue of the Princess d'Epinoy* (Pl. 16), in bronze, designed by Dutrieux. The heroic lady is represented in complete armour, with a battle-axe in her hand (see p. 82).

Built in among the houses on the N.W. side of the Place is situated the church of **St. Quentin** (Pl. B, 3), a remarkably elegant structure, originally a Romanesque creation of the 12th cent., but several times rebuilt (entrance at the back, to the left). There are no aisles, but the nave expands into four apse-like chapels at the transept. The ambulatory dates from the 16th century. The large paintings (of little value) in the nave represent the Foundation of the Order of the Trinitarians for the purpose of ransoming Christian captives (1198), and the Battle of Lepanto (1571).

Near the W. corner of the Place, at Rue des Meaux 10, stands the *Grange de l'Abbaye St. Martin* (now the Café des Brasseurs), a tasteful Renaissance building of 1633.

On the S.W. side of the Place is the former **Cloth Hall** (*Halle aux Draps;* Pl. B, 3), a Renaissance building of 1610, restored since 1881. On the first floor is the MUNICIPAL MUSEUM AND PICTURE GALLERY (*Musée d'Antiquités et de Tableaux;* adm. on Sun., 10-4, free, other days 50 c.; catalogue, 1905, 25 c.). Keeper, E. J. Soil.

On the **Ground Floor** is the SCULPTURE ROOM, with works by Tournai masters.

First Floor. The VESTIBULE contains the recent acquisitions. — The SALOON, lighted from the top and giving on the Grand' Place, contains about 380 paintings, including various modern works, chiefly by natives of Tournai. To the right of the entrance: a. *Flemish School* (15th cent.), Scenes from the life of St. Bernard; b. *L. Gallait*, Portrait of Galileo; c. *Flemish School* (copy of a lost work of Hugo van der Goes), Descent from the Cross; no number, *Gaudenzio Ferrari(?)*, Adoration of the Child; m. *Leander van Dalen*, Family portraits (1649); m 1. *J. D. de Heem*, Still-life; z. *Th. van Thulden*, Family portraits; bb. *Mabuse (J. Gossaert)*, Portrait of J. Carondelet (p. 28), with the attributes of St. Donatus; ee. *Gallait*, Mother and sister of the artist; jj. *Gallait*, °The Guilds of Brussels paying the last honours to the bodies of Counts Egmont and Hoorn (1841); ll. *Joris van Son*, Still-life; rr. *Jan Stobbaerts*, Dogs and cats; zz. *Van Severdonck*, Defence of Tournai by the Princesse d'Epinoy (1860); a 3. *Master of the St. Bartholomew Altar* (Cologne; not H. van der Goes), John the Baptist; b 3. *Ch. Le Brun*, Equestrian portrait of Louis XIV.; c 3. *Watteau*, Flemish fair; e 3. *H. Rigaud*, St. Albin, Archbishop of Cambrai. — The Van Lutsem bequest of 200 modern paintings is not yet on exhibition (new building projected).

The GALLERIES are devoted to the antiquities. W. Gallery (to the right): Wall Cases 1 & 2. Roman vessels and bronzes found at Tournai. Case 3. Roman antiquities, found in 1900 in the bed of the Scheldt between Tournai and Antoing; Frankish antiquities, including reproductions of the articles found in the tomb of Childeric (p. 86); mediæval vessels; bronzes. At the end of the gallery is an altar, by *Nic. Lecreux* (1733-98), a native of Tournai. — S. Gallery. Desk Case 22. Seals. Case 23. MSS. with miniatures, including a psalter that belonged to Henry VIII. of England, a 'Livre d'Heures' of 1277, and the 'Roman de la Rose', of the 14th century. Case 24. Ivory carvings: Coronation of the Virgin (14th cent.), Binding of a copy of the Gospels (11th cent.; authenticity questioned). Case 25. Plaquettes and bronze medals. Case 26. Carved gems. — E. Gallery. Wall Case 5. Palissy ware; porcelain made at Tournai. Case 6. Valuable textiles; Chinese and Egyptian antiquities. Adjoining, °Cope of Bishop Guill. Filastre of Tournai (1461-73), with representations of the Seven Works of Mercy. Case 8. Porcelain made in Tournai (p. 82). — In the desk-cases by the windows is a collection of coins and medals.

The isolated **Belfry** (*Beffroi;* Pl. B, 3), 236 ft. high, at the S.E. end of the Place, dates from 1187, but was partly rebuilt in 1391 and restored in 1874. The spire is modern. A set of chimes, placed in the tower in 1878, plays every half-hour. The ascent is recommended, particularly for the sake of the view of the surrounding country (260 steps; door-keeper at the entrance and custodian at the top, 20 c. each).

At No. 25 Rue de Paris, just to the S.E. of the Belfry, is a *Gothic House* (now a café). — At No. 24 in the adjoining Rue de la Tête-d'Or is the *School of St. Luke* (Pl. 8; B, 3), with a collection of works by Tournai sculptors.

The Rue du Parc and Place du Parc, to the S.E. of the Belfry, bring us to the suppressed *Monastery of St. Martin*, the priory buildings of which (18th cent.), now serve as the HÔTEL DE VILLE (Pl.

B, 3, 4). In the adjoining buildings is a *Natural History Museum* (Pl. 17). — The garden is embellished with a statue of *Louis Gallait* (p. lxxiii), a native of Tournai, and a bust of *Ad. Delmée*, the song-writer. — A little to the S.E. is the *Court House* (Pl. C, 4).

The *Monument Français* (Pl. 14, A, 3; 1897), in the Place de Lille, commemorates the French soldiers who fell before Antwerp in 1832. — The church of **St. Jacques** (Pl. A, B, 2) is a picturesque specimen of the Transition style, recently restored. The interior contains some interesting tombs, among them that of Nic. d'Avesnes, in the Gothic style, with old painting (Chapel of the Sacrament, to the right of the choir). — The early-Gothic church of *Sainte Marie Madeleine* (Pl. A, 1, 2) contains a group of the Annunciation in the style of Roger van der Weyden (in the transept) and other noteworthy sculptures.

The (inaccessible) old bridge called *Pont des Trous* (Pl. A, 1), which crosses the Scheldt at the lower end of the town in three pointed arches, was built about 1290. Both ends are defended by strong towers. — Above the bridge is the Square du Mortier (Pl. B, 2), which is embellished with a marble statue of *B. du Mortier* (b. at Tournai in 1797; d. 1878), the naturalist and Belgian statesman, by Fraikin, erected in 1883.

On the way back to the station we may visit the 12th cent. church of *St. Nicholas* (Pl. B, 1), an attractive edifice in the Transition style, and the *Tour de Henri VIII* (Pl. 22; C, 1), a castle of 1513, with two vaulted apartments, one above the other.

To the S.E. of the Rue Royale (p. 83) rises the church of *St. Brice* (Pl. C, 2), dating from the 12th cent. but frequently altered. The tower affords a good view of the cathedral. The treasury contains many objects of interest.

The *Tomb of Childeric* (d. 481; father of Clovis), King of the Franks, was discovered in 1653 on the destruction of a house adjoining the church on the N. side. Childeric's sword and most of the other curiosities found in the tomb were carried off to Paris in 1664, but many of them were stolen from the National Library in 1831. Among them were upwards of 300 small figures in gold, resembling bees, with which the royal robes are said to have been decorated. Napoleon, on the occasion of his coronation, preferred them to the *fleurs-de-lys* as insignia of the imperial dignity.

On the W. side of the church of St. Brice are two mediæval houses (12th cent.), known as the *Maisons Romaines* (Pl. 13, C, 2; Rue de la Barre-St-Brice 8 & 10). — The chapel (ca. 1600) of the former Jesuit College, adjoining the *Athénée Royal* (Pl. 5; C, 2), in the Rue Duquesnoy, has a fine Renaissance portal.

At the S.E. end of the quarter on the right bank of the Scheldt are some picturesque fragments of the *City Wall of the 13th Century* (Pl. 18; D, 4).

Mont St. Aubert, sometimes called *Ste. Trinité* from the small church of that name on the top, commands a very extensive panorama, although but 485 ft. in height, being the only eminence in the district, and is well worthy of a visit. It rises at *Obigies* (p. 7), 3 M. to the N. of Tournai. Carriage in 3/4 hr. (3-4 fr.).

9. From Ghent to Antwerp.

a. State Railway viâ Dendermonde and Puers.

43 M. Railway in 1½-2 hrs. (fares 6 fr. 60, 4 fr. 50, 2 fr. 65 c.).

Ghent, see p. 53. — The line crosses the Scheldt. 1¼ M. *Ledeberg;* 2½ M. *Meirelbeke.* On the other side of the Scheldt is the quaint château of *Laerne*, with towers dating from the 12th cent. (steam-tramway to Ghent, see p. 78). 4 M. *Melle*, the junction of the line to Charleroi and Braine-le-Comte (R. 18). 6 M. *Quatrecht.* The train follows the winding course of the Scheldt. — 8½ M. *Wetteren*, the junction of the line to Hamme (see below) and of steam-tramways to (10 M.) Lokeren (p. 88) viâ Oordeghem (branch-line to Alost, p. 3) and (13 M.) Sotteghem (p. 47). — At (10½ M.) *Schellebelle* our line diverges from that to Brussels viâ Alost (R. 1a). 12½ M. *Wichelen;* 14 M. *Schoonaerde;* 16½ M. *Audeghem*, beyond which the train crosses the *Dendre*, a navigable tributary of the Scheldt.

18 M. **Dendermonde**, Fr. *Termonde* (20 ft.; *Hôt. de la Renaissance*, R. 1¾, D. 2 fr.; *Hôt. de la Bourse*, both in the Grand' Place), formerly a fortified town (10,100 inhab.), lies on the right bank of the Scheldt (here crossed by a bridge) and on both banks of the Dendre. Louis XIV. besieged this place in 1667, but was compelled to retreat, as the besieged, by opening the sluices, laid the whole district under water. Marlborough took it in 1706 after a bombardment of ten days. On quitting the station we turn to the right, cross the moat to the left after a few paces, and pass through the gateway of the inner fortifications. We turn to the left, then almost immediately to the right, and proceed viâ the (10 min.) Marché-au-Lin (embellished with a bronze statue of the Flemish poet, *Prudens van Duyse;* 1804-59) to the (3 min.) Grand' Place. To the right is the *Hôtel de Ville* (formerly the Cloth Hall), a building of the 14th cent., rebuilt in 1597, with a belfry. Within are a few paintings. The old main guard-house, with an octagonal tower, on the N. side of the square, is now the *Museum of Antiquities.* The broad Rue de l'Eglise leads hence to the W. to the (5 min.) Gothic church of *Notre Dame*, which contains two paintings by *Van Dyck*: a *Crucifixion, with the Madonna, Mary Magdalen, and St. Francis of Assisi (ca. 1630), and an Adoration of the Shepherds (ca. 1632). The Romanesque font dates from the 12th century. In front of the church is a bronze statue, by Fraikin (1878), of *De Smedt*, the Jesuit missionary.

From Dendermonde to St. Nicolas, viâ *Hamme*, 13½ M., by railway in ¾ hr. (see p. 89); to Lokeren viâ *Zele*, 9 M., in ½ hr. (see p. 78); to Alost, 7½ M., in 1¼-1½ hr. (p. 3); and to Brussels, 20 M., viâ *Opwyck* (p. 3), Assche (p. 3), and *Jette* (p. 3), in ¾-1 hr.

At (21½ M.) *Baesrode* (*Nord*) the line to Malines diverges (see p. 164). 24 M. *St. Amand-by-Puers;* 28 M. *Puers*, where our line crosses that from Terneuzen to Malines (p. 164). The train now traverses a marshy district and crosses the *Rupel*, which is formed about 2½ M. to the E. by the union of the Dyle and the Nethe.

31½ M. *Boom* (Hôt. de l'Univers), a town with 16,800 inhab. and numerous brick-kilns, where our line crosses that from Alost to Antwerp (see p. 3); 34 M. *Reeth*, junction of the Antwerp-Rumpst steam-tramway (p. 167). — 36½ M. *Contich*, and thence to (43 M.) *Antwerp*, see p. 164.

b. Waesland Railway.

31 M. Railway in 1¼-2 hrs., including the crossing of the Scheldt at Antwerp (fares 4 fr. 70, 3 fr. 20, 1 fr. 90 c.). This is the shortest route, but is not traversed by express trains. Travellers from Ostend or Bruges intending to take this route book to Ghent only, where they take a fresh ticket at the Waes Station, 1 M. from the Gare du Sud (p. 53).

The train starts from the *Waes Station* (p. 53; Pl. E, 3). Immediately on the right is the Grande Béguinage (p. 77). This line traverses the *Pays de Waes*, or *Waesland*, one of the most populous (about 700 pers. to the sq. M.), highly-cultivated, and productive districts in Europe. During the civil wars in Flanders the Waesland was a sterile moor, but at the present day every square yard is utilized. The train traverses arable land, pastures, gardens, woods, and plantations in rapid succession, while comfortable farm-houses and thriving villages are seen at intervals. It is said that the attention usually devoted to a garden or a flower-bed is here given to every field; for the natural soil, being little better than sand, requires to be artificially covered with garden-soil. The agriculture of this tract is, therefore, worthy of the notice of farmers.

4 M. *Loochristi*, with an old château; 6 M. *Beirvelde*, with the fine modern Tudor château of M. Lippens de Kerchove. — 11 M. **Lokeren** (19 ft.; *Hôt. des Brasseurs*) is a manufacturing town with 22,500 inhabitants. The *Church of St. Lawrence* contains some ancient and modern works of art, and a famous pulpit by Verhaeghen (1736) of Malines. Lokeren is the junction of the lines to Dendermonde and Alost (see p. 3), and to Moerbeke (p. 164)-Selzaete-Eecloo (p. 78). A steam-tramway runs hence to Wetteren (p. 87). — 15½ M. *Sinay*.

19½ M. **St. Nicolas** (62 ft.; *Hôt. de l'Aigle*; *Hôt. du Miroir*), a pleasant-looking town with 33,300 inhab., is the busiest manufacturing place in the Waesland. In the market-place, one of the largest squares in Belgium, ½ M. from the station, are situated the modern Gothic *Hôtel de Ville*, the *Museum* (antiquities from the Waesland), the *Court of Justice* (the old Hôtel de Ville), the old *Landhuis*, and several mediæval dwelling-houses. The *Church of St. Nicholas* was restored in 1900. The church of *Notre Dame*, behind the Hôtel de Ville, built by Overstraeten in 1844, contains well-executed mural paintings by Guffens and Swerts, among the first attempts at frescoes in Belgium. — A branch-line runs from St. Nicolas to Hamme and Dendermonde (p. 87). Near St. Nicolas the train crosses the Malines and Terneuzen railway.

Plan of Brussels.

List of the Principal Streets, Squares, Public Buildings, etc.

The letters and numbers given below refer to the squares into which the Plan of Brussels is divided. Except in the case of the names of certain buildings (Abattoirs, Athénée, etc.) the word 'Rue' (street) is to be understood after each proper name not otherwise described.

Abattoir (de l')	B 3	Artichaut (de l')	F G 3
— (Boul. de l')	B 3, 4	Artois (d')	B 4
Abattoirs	B 3; F 2	Arts (Av. des)	F 4, 3
Abdication (de l')	H 3	Ascension (de l')	E F 1
Abondance (de l')	F 1	Assaut (d')	D 3
Abricotier (de l')	C 6	Association (de l')	E 2, 3
Acacias (des)	H I 6	Astronomie (Av. de l')	F 2, 3
— (Place des)	I 6	Ateliers (des)	B C 1
Académie des Beaux-Arts	C 4	Athénée	E 6
Accolay (d')	C 4	— (Rue de l')	E 6
Activité (de l')	F G 4	— Royal	C 4
Alcazar (Théâtre)	D 3	Auderghem (Av. d')	H 4-6
Alexiens (des)	C D 4	Augustins (des)	C D 2
Alhambra (Théâtre de l')	D 2	Avenir (de l')	B 1
Allard	E 1	Aveugles (Hosp. des)	C 6
— (Ernest)	D 5	— (Mont. des)	D 3, 4
Allée Verte	C 1		
— — (Gare et Rue de l')	C D 1		
Allemagne (d')	A B 4, 5	Bains	D 3; E 3
Alliance (de l')	F 2, 3	— publics	C 5
Alost (d')	B 2	Banque (de la)	E 3
Ambiorix (Square)	H 3	— Nationale	E 3
Amsterdam (d')	C 1	Bara	A 6, 5
Anderlecht (d')	B C 4, 3	— (Place)	B 5
— (Boul. d')	B 4, 5	Barques (Bassin des)	C 2, 1
— (Porte d')	B 4	— (Quai aux)	C 2
Angle (de l')	D 1	Barricades (Place des)	F 2
Angleterre (d')	B 6	Barthélemy (Boul.)	B 3, 2
Anneessens (Place)	B C 4	Basse	B 5
Anoul	F 6, 5	Bastion (du)	E 5
Anspach (Boul.)	C D 3, 2	Batelage (Bassin de)	C 1
Anvers (Boul. d')	C D 1	Baudouin (Boul.)	C D 1
— (Chaussée, Place et Porte d')	D 1	— (Caserne)	H 1 2, 3
Arbre (de l')	D 5	Bavière (de)	C D 4
— Bénit (de l')	E 6	Beffroi (du)	H I 3
Archimède	H 3, 4	Béguinage (Église, Place et Rue du)	C 2
Ardenne (d')	G 5	Belliard	F-H 4, 5
Arenberg (d')	D 3	Berceau (du)	G 3
Argent (d')	D 2	Berckmans	C D 6
Arlon (d')	F G 5, 4	Berger (du)	E 6, 5
Armuriers (des)	D 4	Bergère (de la)	D 3
Arquebusiers (Av. des)	G 2, 3	Bériot (de)	F 2, 3
Artan	H 2, 1	Berlaimont (de)	D E 3
Artevelde (d')	I 2, 3	Berlin (de)	F 5

Beughem (de) . . . . . F 1
Beurre (au) . . . . . D 3
Bibliothèque (Passage de la) . E 1
Bibliothèque Royale . . . . D 4
Bienfaisance (de la) . . . D E 1
Bienfaiteurs (Place des) . . H 1
Billard (du) . . . . . B 2
Bischoffsheim (Boul.) . . . E F 2, 3
Bissé . . . . . A 4
Blaes . . . . . C 6, 5
Blanchisserie (de la) . . . D E 2
Bluets (des) . . . . . I 6
Bodeghem . . . . . B 4
Bodenbroeck . . . . . D 5
Boers (des) . . . . . I 5, 6
Bogards (des) . . . . . C 4
Bois (Grande Rue au) . . . H 1, 2
— (Petite Rue au) . . . H 1
—-à-Brûler (Quai au) . . C 2
—-de-Construction (Quai au) C 2, 1
—-Sauvage (du) . . . . E 3
Boiteux (des) . . . . . D 2
Bonnevie . . . . . B 1
Bonté (de la) . . . . . D 6
Bordiau (de) . . . . . H 3
Borgval (du) . . . . . C 3
Borne (de la) . . . . . A B 2
Bosquet . . . . . D 6
Botanique . . . . . E 1, 2
Bouchers (Rue et Petite Rue des) . . . . . D 3
Bougie (de la) . . . . . A 3
Bouillon (Jules) . . . . . E F 6
Boulet (du) . . . . . B C 3
Boulevard (Av. du) . . . D E 1, 2
Bouré (Félix) . . . . . E 6
Bourse . . . . . C 3
— (Place et Rue de la) . . C 3
Bovie (Rouen) . . . . . G 2
Brabançonne (Av. de la) . H 3, 2
Brabant (de) . . . . . E 1
Braemt . . . . . G 2, 3
Braie (de la) . . . . . C 3
Brasseurs (des) . . . . . D 3
Bréderode . . . . . E 5
Breydel . . . . . H 5, 4
Brialmont . . . . . F 2
Brigittines (des) . . . . C 4, 5
Briques (Quai aux) . . . C 2
Brochet (du) . . . . . G 6
Brogniez . . . . . A B 5, 4
Brouckère (Place de) . . D 3
Broyère . . . . . A 4
Bruyn (de) . . . . . G 3
Buanderie (de la) . . . B 3

Cadran (du) . . . . . F G 2
Caisse d'Epargne . . . . D 3
Calvin . . . . . H 2
Campagne (de Ma) . . . I 6, 5
Camusel . . . . . B 3
Canal (du) . . . . . C D 2
Canon (du) . . . . . D E 2
Cans . . . . . F 6
Cantersteen . . . . . D 4
Capiaumont (Général) . . H 6
Capouillet . . . . . D 6
Capucins . . . . . C 5
— (des) . . . . . C 5
Carabiniers (des) . . . . C 1, 2
Cardinal (du) . . . . . G 3
Carmes (Eglise des) . . . D 6
Caroly . . . . . F 5
Carpe (de la) . . . . . A 2, 1
Caserne (de la) . . . . B C 4
Casernes . . . . . C 1, 2; E 2, 3; D E 5
Casino (du) . . . . . D E 1
Celtes (Av. des) . . . . I 5
Cendres (des) . . . . . D E 2
Céramique (de la) . . . A 4
Cercle artistique . . . . E 3, 4
Cerf (du) . . . . . B 2
Cerises (des) . . . . . C 1, 5
Chalet (du) . . . . . F 2
Champ-de-Mars (du) . . . E F 5
— (Place du) . . . . . E 5
Champ-du-Roi . . . . . H I 6
Champs-Elysées (des) . . E F 6
Chancellerie (de la) . . . E 3, 4
Chandeliers (des) . . . . D 5
Chanteurs (des) . . . . D 1
Chantier (Quai et Rue du) C 1
Chapeau (du) . . . . . A 4, 5
Chapelle (de la) . . . . C 4
— (Place de la) . . . . C D 4
Chapelles évangéliques . . C 2; D 4; E 2; E 5; F 4
Charbo (Av.) . . . . . H 1 2, 3
Charbonnages (Quai des) . B C 2, 1
Charbonniers (des) . . . D E 1
Chardons (des) . . . . . I 1
Charité (de la) . . . . . F 3
Charlemagne (Boul.) . . G H 4, 3
Charleroi (Canal de) . . A-C 3-1
— (Chaussée de) . . . . D 6
Charles-Martel . . . . . G 4, 3
Charles-Quint . . . . . G H 3
Charles-Rogier (Place) . . D E 1
Charles VI . . . . . F 3, 2
Chartreux (des) . . . . C 3
Chasse (Av. de la) . . . I 6, 5
Chasseur (du) . . . . . C 4
Chaumière (de la) . . . E F 1
Chaussée de Louvain (Stat. de la) . . . . . G 2
Chaux (Quai à la) . . . C 2, 1
Chazal (Av.) . . . . . H 1 2, 1
Chemin-de-fer (du) . . . E 1

Chêne (du) . . . . . C 4
Chevaliers (des) . . . . E 5, 6
Cheval-Noir (du) . . . . B 2
Chevreuil (du) . . . . C 5
Chien-Vert (du) . . . . B 1
Chimiste (du) . . . . . A 4, 3
Chœur (du) . . . . . B 1
Choux (aux) . . . . . D E 2
Christ Church . . . . . D 6
Christine . . . . . C D 5
Cible (de la) . . . . . G H 2
Cinquantenaire (Palais du) I 4, 5
— (Parc du) . . . . . H I 4, 5
Cirque . . . . . E 3
— (du) . . . . . D 3
Cité (de la) . . . . . F 6
— Fontainas . . . . . B 6
Claes (Joseph) . . . . . A B 6
Clays (Av.) . . . . . G H 2
Clé (de la) . . . . . B C 2
Clinique (de la) . . . . . A 5, 4
Clocher (du) . . . . . H 5
Clovis (Boul.) . . . . . G H 3
Coenracts . . . . . A B 6
Collège (du) . . . . . F 6
Collégiale (de la) . . . . D E 3
Colline (de la) . . . . . D 3
Cologne (de) . . . . . E 1
Colonies (des) . . . . . E 3
Colonne (de la) . . . . . A B 2
Comédiens (des) . . . . . D E 3
Comète (de la) . . . . . F 2
Comines (de) . . . . . G H 4
Commerçants (des) . . . . C D 1
Commerce (du) . . . . . F 5-3
— (Bassin et Quai du) . . C 1
— (Galerie du) . . . . . D 2
Communale (Place; Molenbeck-St-Jean) . . . B 2
— (Place; Ixelles) . . . . E F 6
Commune (de la) . . . . . F 2
Compas (du) . . . . . A 4
Comte-de-Flandre (du) . . B 2, 1
Concordat (Place du) . . . A 3, 4
Concorde (de la) . . . . . E 6
Confédérés (des) . . . . . H I 3
Congrès (du) . . . . . E F 3
— (Place du) . . . . . E 3
Conseil (du) . . . . . F 6
— (Place du) . . . . . A 5
Conservatoire . . . . . D 5
Consolation (de la) . . . . G H 1, 2
Constantinople (Place et Rue de) . . . . . B 6
Constitution (Place de la) B 5
Coosemans (Joseph) . . . H I 2, 1
Coppens . . . . . D 5
Cornet (du) . . . . . G-I 5
Cornet de Grez . . . . . F 1
Cortenberg (de) . . . . . H I 4, 3
Coteaux (des) . . . . . F G 2, 1
Coude (du) . . . . . E 3
Coudenberg . . . . . D 4
Cour (Mont. de la) . . . . D E 4
Couronne (Av. et Rue de la) G 6
— (Place de la) . . . . . F G 6
Courtois . . . . . B C 1.
Courtrai (de) . . . . . A 2.
Cranz . . . . . H 6
Crèche (de la) . . . . . F 6
Crespel . . . . . D 5, 6
Croisades (des) . . . . . D 1
Croix (de la) . . . . . E F 6
—-de-Fer (de la) . . . . E F 3
Cuerens . . . . . B 3
Cuillère (de la) . . . . . C 2
Cultes (des) . . . . . F 3
Cureghem (de) . . . . . B 4
Cyprès (du) . . . . . C 2

Dailly (Av.) . . . . . G H 1, 2
— (Place) . . . . . H 2
Dam (du) . . . . . B 4
Damier (du) . . . . . D 2
Danemark (de) . . . . . A B 6
Dansaert (Antoine) . . . . C 3
Defnisseaux (Imp.) . . . . C 6
Dekens . . . . . H 5
Deux-Eglises (des) . . . F G 4, 3
—-Ponts (des) . . . . . G 6
—-Tours (des) . . . . . G 2, 3
Devaux (Paul) . . . . . C 3
Devigne (Paul) . . . . . H I 1
Diamant (Av. du) . . . . . I 2
Dominicains (des) . . . . D 3.
Donny . . . . . A B 4
Douane (Place de la) . . . C 1
Douze-Apôtres (des) . . . D E 4
Drapiers (des) . . . . . D E 5, 6
Dublin (de) . . . . . F 5
Ducale . . . . . E F 4, 3
Duchesse-de-Brabant (Place de la) . . . . . A 3
Dumonceau . . . . . C 6
Dupont . . . . . E F 1
— (Joseph) . . . . . D 5
Duquesnoy . . . . . D 4

Eburons (des) . . . . . G 3
Ecole (de l') . . . . . B 2, 1
— Militaire . . . . . I 4
— Normale . . . . . C 4
— Vétérinaire (Anc.) . . . B 4, 5
Economie (de l') . . . . . C 5
Ecosse (d') . . . . . D 6
Ecuelle (de l') . . . . . I 3
Ecuries du Roi . . . . . D E 4, 5
Ecuyer (de l') . . . . . D 3
Edimbourg (d') . . . . . E 5
Education (de l') . . . . . B 2

Eeckelaers . . . . . G H 2
Eglise (de l') . . . . . B 6
— Russe . . . . . E 6
Egmont (d') . . . . . E 5
Eléphant (de l') . . . . A 2
Eloy . . . . . A 5
Empereur (de l') . . . . D 4
Enclume (de l') . . . . F 3
Enseignement (de l') . . E 3
Entrepôt (Ancien) . . . C 1
— (Bassin et Boul. de l') . B C 2, 1
Epargne (de l') . . . . . D 2, 1
Epée (de l') . . . . . C D 5
Eperonniers (des) . . . D 4, 3
Ermite (de l') . . . . . G H 1
Escalier (de l') . . . . . D 4
Esplanade (de l') . . . . E F 5
Etang (de l') . . . . . G H 6
Etangs-Noirs (des) . . . A 1
Etterbeek (Chaussée d') . G 4, 5
Etuve (de l') . . . . . C D 4, 3
Eventail (de l') . . . . C 5
Evêque (de l') . . . . . C D 2, 3
Evers . . . . . C 6

Fabriques (des) . . . . B 3
Facteur (du) . . . . . B 1
Faisans (des) . . . . . C 6
Faucon (du) . . . . . C 5
Ferme (de la) . . . . . F G 2
Fétis . . . . . H 6
Fiancée (de la) . . . . D 2
Fiennes (de) . . . . . A 5
Filature (de la) . . . . C 6
Fin . . . . . B 2
Finistère (Eglise et Rue du) D 2
Flamand (Théâtre) . . . D 1
Flandre (de) . . . . . B C 2
— (Porte de) . . . . . B 2
Flèche (de la) . . . . . D 1
Fleuristes (des) . . . . B C 5
Fleurs (aux) . . . . . D 2
Flore . . . . . H 6
Foin (Quai au) . . . . C D 1
Fonsny (Avenue) . . . A B 6, 5
Fontainas . . . . . B 6
— (Cité) . . . . . B 6
— (Place) . . . . . C 4
Fontaine (de la) . . . . B C 5
Foppens . . . . . B 3
Forest (Chaussée de) . . B 6
Forge (de la) . . . . . C 6
Fossé-aux-Loups . . . . D 2, 3
Foulons (des) . . . . . B 4
Fourche (de la) . . . . D 3
Francart . . . . . E 5
France (de) . . . . . A B 6, 5
François-Bossuet (Place) . F 2
Francs (des) . . . . . I 5
Franklin . . . . . H I 4, 3

Frênes (des) . . . . . I 6
Frère-Orban . . . . . D 1
— (Place) . . . . . F 4
Fripiers (des) . . . . . D 3
Froissard . . . . . G H 5, 4
Fromages (Marché aux) . D 3, 4
Frontispice (du) . . . . D 1

Galerie de la Reine . . D 3
— du Commerce . . . . D 2
Galeries St-Hubert (Théâtre des) . . . . . D 3
Galilée (Av.) . . . . . E F 2
Gand (Chaussée de) . . . A B 1, 2
Gare de l'Allée Verte . . C D 1
— du Luxembourg . . . F G 5
— du Midi . . . . . B 5
— du Nord . . . . . E 1
Gaulois (Av. des) . . . I 5
Gauthier . . . . . A 3, 2
Gautier . . . . . H I 6
Gaz (Usine à) . . . . . D 1
Gazomètre (du) . . . . E 1
Geefs . . . . . G 1
Gendarmerie . . . . . C 6
Gentilhomme (du) . . . E 3
Gérard . . . . . I 4
Germains (Av. des) . . . I 4, 5
Gevaert . . . . . A 5
Gheude . . . . . A B 4
Gildes (des) . . . . . G 3
Gillon . . . . . F 2
Godecharle . . . . . F 5, 6
Godefroi-de-Bouillon . . E F 1
Goffart . . . . . F 6
Gosselies (de) . . . . . A 3
Gouvernement Provinc. . C D 4
—provis. (du) . . . . . E F 2, 3
Grains (Nouv. Marché aux) C 2
— (Vieux Marché aux) . . C 3, 2
Grand-Cerf (du) . . . . D 5
Grand-Duc (du) . . . . H 6
Grande-Haie (de la) . . . I 5
Grande-Ile (de la) . . . C 4, 3
Grand-Hospice (du) . . . C D 2
Grand'Place . . . . . D 3
Grand Sablon . . . . . D 4. 5
Grands-Carmes (des) . . C 3, 4
Granvelle . . . . . G 4, 3
Gravelines (de) . . . . G H 3
Gray . . . . . G 6, 5
Grenadiers (Caserne des) . D E 5
Grétry . . . . . D 3
Grimberghe (Edmond de) . A 1
Grisar . . . . . A 5
Grosse-Tour (de la) . . . E 6
Gueux (Place des) . . . I 3
Guimard . . . . . F 4
Gutenberg . . . . . G 3

Haberman	A 4
Haecht (Chaussée de)	F 2, 1
Haerne (de)	H 6
Hainaut (Boul. du)	B C 5, 4
— (Quai du)	B 3, 2
Hal (Porte de)	C 6
Halle aux Blés (Vieille)	D 4
Halles (des)	C 3, 2
— Centrales	C 3, 2
Hap (Louis)	H I 6, 5
Harmonie (de l')	D 1
Haute	C 6, 5
Hectolitre (de l')	C 5
Herbes-Potagères (Montagne aux)	D 3
Heyvaert	A 4, 3
Hirondelles (des)	D 2
Histoire naturelle(Musée d')	G 5
Hobbema	I 4
Hollande (de)	B 6
Hôpital (de l')	D 4
— St-Jean	E 2
— St-Pierre	C 6
Hornes (de)	E 5
Hortensias (Av. des)	G-I 1
Horticulture coloniale	G 5
Hospice	C 4
— (Grand)	C 2
— (du Grand-)	C D 2
— des Aveugles	C 6
— Ste-Gertrude	D 5
Hôtel-des-Monnaies (de l')	C 6
— des Ventes	C 3
— de Ville	D 3
— — — d'Anderlecht	A 5
Houblon (du)	B C 2
Houille (Quai à la)	C 2
Houilleurs (des)	B 1
Houwaert (Place)	F G 2
Hydraulique	F 3
Idalie (d')	F 5
Impératrice (de l')	D 4
Indépendance (de l')	A 2, 3
Industrie (de l')	F 5, 4
— (Place de l')	F 5
— (Quai de l')	A 3
Instruction (de l')	A 5, 6
Intendant (de l')	C 1
Isabelle (d')	E 4
Ixelles (Chaussée d')	E F 5, 6
Jamar (Boul.)	B 5
Jamblinne-de-Meux (Place)	I 3
Jardin Botanique	E 2
— — (Boul. du)	D E 1, 2
— du Roi	E 4, 5
Jardinier (du)	B 1
Jardins (Allée des)	F G 6
Jean-Jacobs (Place)	D 6
Jennart	B 1
Jenner	G 5, 6
Jenneval	H 3
Jéricho (de)	C 2, 3
Jésuites (Eglise des)	C 4
Jésus (Eglise de)	F 2
Jeu-de-Balle (Place du)	C 5
Jonchaie	I 5
Joncker (de)	D 6
Jonniaux	H 5
Jorez	A 4, 5
Josaphat	F G 1
— (Parc)	I 1
Joseph II	F G 3, 4
Jourdan	C D 6
— (Place)	G 5
Juste-Lipse	G 5, 4
Justice (Place de la)	D 4
Keyenveld	E 6
Keyn (de)	G 2, 3
Lacaille	B 6
Lacken (de)	C D 2, 1
Laines (aux)	C D 6, 5
Lambermont	E F 4
— (Boul.)	I 1
Lambiotte (Auguste)	H I 1, 2
Latour (Albert de)	G H 2, 1
Launoy (de)	A 2, 3
Lavallée	B C 1
Lavoir (du)	C 5
Lebeau	D 4
Le-Corrège	H 3, 4
Lenglentier	B 5
Léonard-de-Vinci	I 4
Léopold	D 3
— (Parc)	G 5
— (Pont)	C 1
— II (Boul.)	B C 1
Le-Titien	H I 3, 4
Leys	I 4
Liberté (Place de la)	E F 3
Liedekerke (de)	G 2, 3
Ligne (de)	E 3
Limauge (Avenue)	G 6
Limite (de la)	F 2, 1
Limnander	B 4, 5
Linière (de la)	C 6
Linné	E 1
Linthout (de)	I 3
Liverpool (de)	A 3, 4
Livingstone (Avenue)	G 3, 4
Locquenghien	B C 2
Loi (de la)	E-H 3, 4
Loix (Place)	D 6
Lombard (du)	C D 3
Londres (de)	F 5
— (Place de)	F 5

Longs-Chariots (des) . . D 3
Longue-Haie (de la) . . E 6
— -Vie . . . . . EF 5, 6
Louise (Avenue) . . . . D E 6
— (Place) . . . . . D 6
Louvain (de) . . . . . E F 3
— (Chaussée de) . . . . F-I 3, 2
— (Place de) . . . . . E 3
— (Porte de) . . . . . F 3
Loxum (de) . . . . . D 3
Luther . . . . . H 3, 2
Luxembourg (Gare du) . F G 5
— (Place et Rue du) . . F 5
Luzerne (de la) . . . . I 2, 1

Maçon (du) . . . . . D 1
Madeleine (de la) . . . D 3, 4
— (Marché de la) . . . D 4
— (Petite Rue de la) . . D 4, 3
Madou (Place) . . . . . F 3
Maeck (Ernest) . . . . I 2
Maelbeek (du) . . . . . G 5
Magasin (du) . . . . . C 1
Mahillon (Av. Léon) . . I 3, 2
Maison Communale . . . F 6
— de Santé . . . . . I 2
— du Peuple . . . . . D 4, 5
— du Roi . . . . . D 3
Malibran . . . . . F G 6
Malines (de) . . . . . D 2
Malou (Av. Jules) . . . H 6
Mammaerts . . . . . B 1
Manchester (de) . . . . A 3
Manneken-Pis (pl. M. P.) . C 4
Marais (du) . . . . . D E 2
Marchal (Av. Félix) . . . H I 2, 3
Marché (du) . . . . . D 1
—au-Bois (du) . . . . . D 4, 3
—au-Charbon (du) . . . C 3
— aux Fromages . . . . D 3, 4
— aux Grains (Nouv.) . . C 2
— — — (Vieux) . . . . C 3, 2
—aux-Herbes (du) . . . D 3
— aux Poissons . . . . C 2
— aux Porcs . . . . . C 2
—aux-Poulets (du) . . . C D 3
— de la Madeleine . . . D 4
—du-Parc (du) . . . . E 3, 2
— Ste-Marie . . . . . F 1
Marchés couverts . . . . F 6; G 3;
G 4
Marckelbach (Alex.) . . G H 2, 1
Marcq . . . . . C 2
Marguerite (Square) . . . H 3
Marie-de-Bourgogne . . . F 5, 4
—-Louise (Square) . . . G 3
—-Thérèse . . . . . F 3
Mariemont (Quai de) . . A B 3
Mariniers (des) . . . . B 2
Marnix (Av.) . . . . . F 5
Maroquin (du) . . . . . B 1
Marquis (du) . . . . . D 3
Marteau (du) . . . . . F G 3
Martin (Paul) . . . . . G 3
Martyrs (Place des) . . . D 2
Maus (Henri) . . . . . C 3
Max (Av. Emile) . . . . I 3, 2
Mécaniciens (des) . . . . D 1
Mégissiers (des) . . . . A 3
Melsens . . . . . C 3
Memling . . . . . A 4, 5
Ménages (des) . . . . . B C 6
Mercelis . . . . . E 6
Merchtem (Chaussée de) . B 1
Méridien (du) . . . . . F 1, 2
— (Place du) . . . . . F 1
Mérinos (du) . . . . . F 2
Mérode (de) . . . . . A B 6, 5
Michel-Ange (Av.) . . . H 3, 4
Midi (du) . . . . . C 4, 3
— (Av. du) . . . . . B C 5, 4
— (Boul. du) . . . . . B 4-6
— (Gare du) . . . . . B 5
Mignon . . . . . H 2
Milan (de) . . . . . F 6
Milcamps (Av.) . . . . I 3, 2
Minimes (des) . . . . . C D 5, 4
Ministères . . . . . E F 3, 4
Miroir (du) . . . . . C 4, 5
Moineaux (des) . . . . . C 4
Moissonneurs (des) . . . I 6
Moissons (des) . . . . . G 2
Molière (Théâtre) . . . . E 5
Moniteur (du) . . . . . E 3
Monnaie (Place et Théâtre
de la) . . . . . D 3
Mons (Chaussée de) . . . A B 4
Montagne (de la) . . . . D 3
Mont-de-Piété . . . . . C 5
Montoyer . . . . . F 4, 5
Montrose . . . . . G 1
Montserrat . . . . . C 6
Moreau (Georges) . . . . A 5
Moretus . . . . . B 4
Mot (de) . . . . . H 5
Moulin (du) . . . . . F G 1, 2
Murillo . . . . . I 4
Musée (du) . . . . . D 4
— Commercial . . . . . D 2
— Communal . . . . . F 6
— d'Histoire naturelle . G 5
— Moderne . . . . . D 4
— Wiertz . . . . . G 5

Namur (de) . . . . . E 4, 5
— (Porte de) . . . . . E 5
Naples (de) . . . . . E 5
Natation (de la) . . . . G 6
— (Bassin de) . . . . . B 3
Navets (des) . . . . . B C 3, 4

Nerviens (Av. des) . . . H I 5
Neuve . . . . . D 2
Nicolay . . . . . D 1
Ninove (Chaussée de) . . . A B 3
— (Place de) . . . . . B 3
Niveau (du) . . . . . B 2, 1
Nord (du) . . . . . F 2, 3
— (Boul. et Passage du) . D 2
— (Gare du) . . . . . E 1
Norvège (de) . . . . . B 6
Notre-Dame de Bon Secours (Eglise) . . . . . C 3, 4
—-de-Grâce . . . . . C 5
— de la Chapelle (Eglise) . C D 4
— du Sablon (Eglise) . . D 5
—-du-Sommeil . . . . . B 3
Notre-Seigneur . . . . . C 5
Noyer (du) . . . . . H I 2-4
Nuit-et-Jour . . . . . D 3, 4

Odon . . . . . A 4, 3
Olivier (de l') . . . . . F 1
Opale (Av. de l') . . . . . I 3
Ophem (d') . . . . . C 2, 1
Or (d') . . . . . D 4
Oratoire (Montagne de l') . E 3
Orient (de l') . . . . . G H 6
Orléans (d') . . . . . E 6
Orme (de l') . . . . . I 4
Ortelius . . . . . G 3
Orts (Auguste) . . . . . C 3
Osiers (des) . . . . . A 2
Ostende (d') . . . . . A 2, 1
Otlet . . . . . A B 4

Pachéco . . . . . E 2
Paille (de la) . . . . . D 4
Paix (de la) . . . . . E 6, 5
Palais (des) . . . . . F 1
— (Place des) . . . . . E 4
— Comte de Flandre . . D E 4
— d'Arenberg . . . . . D 5
— d'Assche . . . . . F 4
— de Justice . . . . . C D 5, 6
— de la Nation . . . . . E 3
— des Académies . . . . E 4
— des Beaux-Arts . . . D 4
— du Midi . . . . . B C 4, 5
— du Peuple . . . . . I 5
— du Roi . . . . . E 4
Palmerston (Avenue) . . . G 3
Parc . . . . . E 3, 4
— (Impasse du) . . . . . E 3
— (Mont. et Théâtre du) . E 3, 4
— Léopold . . . . . G 5
Parchemin (du) . . . . . E 3
Paris (de) . . . . . F 5
Parlement (du) . . . . . E 3

Parnasse (du) . . . . . F 5
Paroissiens (des) . . . . E 3
Pascale (de) . . . . . G 4
Patriotes (des) . . . . . H I 3
Pavie (de) . . . . . H 2, 3
Pavots (des) . . . . . I 1
Pélican (du) . . . . . D 2, 1
Pépin (du) . . . . . E 5
Pépinière (de la) . . . . E 5
Perle (de la) . . . . . B 1, 2
Persil (du) . . . . . D 2
Petit-Château (du) . . . . C 2
— — (Caserne du) . . . C 2, 1
—-Sablon (Square du) . . D 5
Petits-Carmes (des) . . D E 5
Peuple (du) . . . . . D 1
Peuplier (du) . . . . . C 2
Philanthropie (de la) . . C 6
Philippe-de-Champaigne . C 4
—-le-Bon . . . . . G 4, 3
Philomène . . . . . F G 1
Physiologie (Inst. de) . . G 5
Pierres (des) . . . . . C 3
—-de-Taille (Quai aux) . C D 1
Piers . . . . . A B 1
Planète (Impasse de la) . B 4
Plantes (des) . . . . . E 2, 1
Plantin . . . . . B 4
Plasky (Av. Eugène) . . I 3, 2
Platanes (des) . . . . . H I 6
Plétinckx . . . . . C 3
Poelaert (Place) . . . . D 5
Poinçon (du) . . . . . C 4
Poissonniers (des) . . . C 3
Poissons (Marché aux) . . C 2
Pompe (de la) . . . . . E 2
Pont-Neuf (du) . . . . D 2
Porcs (Marché aux) . . . C 2
Port (Av. du) . . . . . C 1
Porte-de-Hal (Av. de la) . B 6, 5
—-Rouge (de la) . . . . C D 5
Poste . . . . . D 3, 2
— (de la) . . . . . E F 1
Potagère . . . . . F 2, 1
Poterie (de la) . . . . . B 3, 4
Potiers (des) . . . . . B C 4
Poudrière (de la) . . . . B 3
Prairies (des) . . . . . E 1
Préau (Av. du) . . . . . H 6
Presbytère (du) . . . . . B 1
Président (du) . . . . . E 6
Presse (de la) . . . . . F 3
Prévoyance (de la) . . . C 6
Prince-Albert (du) . . . . E 6
—-Royal (du) . . . . . E 6
Princesse (de la) . . . . A 3
Progrès (du) . . . . . E 1
Prospérité (de la) . . . B 1
Prusse (de) . . . . . B 5
Purification (de la) . . . G 3
Putterie (de la) . . . . D 3, 4

Quartier Léopold (Stat. du)	F G 5
Quatre-Bras (des)	D 5, 6
—-Hypothèses (des)	H I 2, 1
—-Journées (Boul. des)	G 2
—-Vents (des)	A 2, 1
Quenast (Quai de)	C 1
Querelle (de la)	C 5
Quetelet (Placé)	F 2
Radis (des)	C 5
Ransfort	A B 2
Raphaël	A 5
Rasière (de la)	C 5, 6
Rasson	I 3
Ravenstein	D E 4
Régence (de la)	D 5, 4
Régent (Boul. du)	E F 5-3
Reine (de la)	A 1
— (Galerie de la)	D 3
— (Place de la)	F 1
Remblai (du)	B C 6
Rembrandt	H I 4
Remorqueur (du)	G 5
Rempart-des-Moines	B C 3, 2
Renaissance (de la)	H I 4
Renards (des)	C 5
Renommée (de la)	H 4
Rentiers (des)	G H 5
Resurrection (Church of the)	E 5
Revision (Boul. de la)	A 6, 5
Ribaucourt (de)	B 1
Riches-Claires (des)	C 3
Rinsdelle	I 6
— (Place-)	I 6
Rivière (de la)	E 1
Roelandts	G 1
Rogier (Av.)	G-I 1
— (Station)	G 1
— (Place Charles-)	D E 1
Roi (Av. du)	A 6
Rollebeck (de)	D 4
Rond Point	H 4
Roosevelt (Théodore)	I 4
Rosée (de la)	A B 3
Rosne (de)	A B 2
Rossini	A 5
Roue (de la)	C 4
Rouleau (du)	C 2
Rouppe (Place et Rue)	C 4
Royale	E F 4-1
— (Place)	E 4
— Ste-Marie	F 1
Rue de la Loi (Station de la)	G 4
Ruisseau (du)	B 1
Russie (de)	B 5, 6
Ruysbroeck (de)	D 4
Ruysdael	A 5
Sables (des)	E 2
Sablonnière (de la)	E F 2
Sablon (Grand)	D 4, 5
— (Square du Petit)	D 5
Sablons (des)	D 5
Sacristie (de la)	B 2
Saegher (Henri de)	A 2
Sainctelette (Place)	C 1
St-Alphonse	F 2
St-Boniface	E 5, 6
— (Eglise)	E 6
St-Cristophe	C 3
St-Esprit (du)	C D 4
St-François	E F 1
St-Géry (Place)	C 3
St-Ghislain	C 5
St-Hubert (Galeries)	D 3
St-Jacques sur Coudenberg (Eglise)	E 4
St-Jean (Hôpital)	E 2
— (Place et Rue)	D 4
—-Baptiste (Eglise)	B 1
— et St-Etienne (Eglise)	D 5
—-Népomucène	D 1
St-Joseph	B 1
— (Eglise)	F 4
St-Josse	F G 2
— (Eglise et Parvis)	F G 3
St-Laurent	E 3, 2
St-Lazare	E 1
St-Martin	A B 3, 2
St-Michel	D 2
St-Nicolas (Eglise)	D 3
St-Pierre	D 2, 1
— (Chaussée)	G-I 5, 6
— (Hôpital)	C 6
— (Place)	I 5
St-Quentin	G 4, 3
Ste-Anne	D 4
Ste-Catherine	C 3
— (Eglise et Place)	C 3, 2
Ste-Gertrude (Eglise et Rue)	H I 5
— (Hospice)	D 5
Ste-Gudule	D 3
— (Eglise et Place)	E 3
Ste-Marie	B 1, 2
— (Eglise et Marché)	F 1
Salaz (Chapelle)	D 4
Sallaert	B 5
Samaritaine (de la)	D 5, 4
Samedi (Place du)	C 2
Sans-Souci	F 6
Sapeurs-Pompiers	C 5
Savonnerie (Rue de la)	A 2
Saxe-Cobourg (de)	F 2, 3
Scailquin	F 3
Schaerbeek (Porte et R. de)	E 2
Schampheleer (de)	B 1
Schmitz	A 1
Science (de la)	F 5, 4
Secours (des)	E F 1
Semeurs (des)	I 6

Senne (de la) . . . . . B 4, 3
— (Boul. de la) . . . . D 2, 1
Serre (de la) . . . . . B 1
Serrure (de la) . . . . B 2
Seutin . . . . . F 1
Sion (Montagne de) . . . E 3
Six-Aunes (des) . . . . D 6
—Jetons (des). . . . . C 3
Sneessens . . . . . H 6
Soignies (de) . . . . . C 4
Soleil (du) . . . . . G 1, 2
Sols (des) . . . . . D 4
Solvay (Ernest) . . . . E 6, 5
Source (de la) . . . . . C D 6
Souveraine . . . . . E 6
Spa (de) . . . . . F G 4, 3
Stacquet (Henri) . . . . H 1
Stas (Jean) . . . . . D 6
Stassart (de) . . . . . D E 6, 5
Station (de la) . . . . D 1
Steenpoort . . . . . D 4
Stéphanie (Place) . . . D E 6
Steurs (Place Armand) . . G 2
Stevens (Joseph) . . . . D 4
Stévin . . . . . G H 3, 4
Stobbaerts (Jan) . . . . H 1
Suède (de) . . . . . B 6
Suisse (de) . . . . . D 6
Synagogue . . . . . D 5

Taciturne . . . . . G 4
Tanneurs (des) . . . . B C 5, 4
Taziaux . . . . . A B 1
Télégraphe . . . . . D 3, 2
— (du) . . . . . D 1
Téléphones . . . . . D 4
Temple (du) . . . . . C D 5
Terarken . . . . . D E 4
Terre-Neuve . . . . . B C 5, 4
Tervueren (Av. de) . . . I 5
— (Ch. de) . . . . . G H 6
Tête-de-Mouton (de la). . A 4, 5
—d'Or (de la) . . . . . D 3
Théâtre (du) . . . . . D 1
— Alcazar . . . . . D 3
— de la Monnaie . . . D 3
— des Galeries St-Hubert D 3
— du Parc . . . . . E 4, 4
— Flamand . . . . . D 1
— Molière . . . . . E 5
Thérésienne . . . . . E 5
Theux (de) . . . . . G H 6
Thiéfry . . . . . G 1
Tilly (de) . . . . . E 3
Tintoret . . . . . H I 4, 3
T'Kint . . . . . B 3
Toison-d'Or (Av. de la) . C-E 6, 5
Toulouse (de) . . . . . G 4
Tourelle (de la) . . . . H 5
Tournai (de) . . . . . C 4

Tour Noire (pl. T. N.) . . C 2
Traversière . . . . . F 2
Treurenberg . . . . . E 3
Trèves (de) . . . . . F G 5, 4
Trône (du) . . . . . E-G 5, 6
— (Place du) . . . . . E 5
Tulipe (de la) . . . . . F 6

Union (de l') . . . . . F 2
Université . . . . . D 4
Ursulines (des) . . . . C D 4

Vallon (du) . . . . . F 3
Van Aa . . . . . F 6
— Artevelde . . . . . B C 3
— Bemmel . . . . . F 2
Van Campenhout . . . . H 3
Van den Branden . . . B 2
Vandenbroeck . . . . . G 6
Van den Bussche . . . H 1
Van der Dussen . . . . A 2, 1
— — Elst . . . . . D 2
— — Haegen . . . . . C 5
Vanderkindere . . . . . A 2
Vandermaelen . . . . . B 2
Vanderstraeten . . . . A 3, 2
Van Dyck . . . . . F 1
— Hammée . . . . . G H 1
— Hasselt (André) . . . G 2
— Helmont . . . . . C 4
— Lint . . . . . A 5
— Maerlant. . . . . G 5, 4
— Meyel (Place) . . . . H 5
— Moer . . . . . D 5
— Orley . . . . . F 2
— Ostade . . . . . I 4
— Praet (Jules) . . . . C 3
Vautier . . . . . G 5
Vautour (du) . . . . . B 4
Vauxhall. . . . . E 4
Venise (de) . . . . . F 6
Verbist . . . . . G 3, 2
Verboeckhoven . . . . G 2, 1
Verdure (de la) . . . . B C 4
Verhaegen (Théodore) . . A 6
Véronèse . . . . . H 3, 4
Vers (des) . . . . . B C 5, 6
Verte . . . . . E 1
Verveine (de la) . . . . G 4, 5
Verviers (de) . . . . . F G 3
Vésale. . . . . E 2
Viaduc (du). . . . . F G 6
Victoire (de la) . . . . C 6
Vienne (de) . . . . . F 5
Vierge-Noire (de la). . . C 3, 2
Vierges (des) . . . . . C 4
Villa-Hermosa . . . . . E 4
Violette (de la) . . . . D 3, 4
Visitandines (des) . . . C 5

Vivier (du)	G 6	Wavre (Chaussée de)	E-G 5, 6
Vlogaert	B 6	Wayenberg	G 6
Voirie (Bassin de la)	C 1	Wéry	G 6
Volders (Av. Jean)	B C 6	Wiertz	F G 5
Voltaire (Boul.)	G 2, 1	Willebroeck (Quai de)	C 1
Vonck	G 2, 1	Willems	G 3
Vreese (G. de)	H 1	Wilson	G 3
		Wittmann (E.)	I 2, 1
		Woeringen (de)	B 4
Waterloo (Boul. de)	C-E 6, 5	Wynants	C 6
— (Chaussée de)	C 6		
Watteeu	D 5		
Wauters-Koeckx	A B 1	Zérézo	D E 2
Wauwermans	G 2	Zinner	E F 4

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Hôp. St-Jean
Botanique
Jardin Botanique
Boulevard du Jardin Botanique
Rue Royale
Rue de la Loi
Rue de la Loi
Rue de la Loi

21 M. *Nieuwkerken.* — 25 M. *Beveren*, a wealthy village with 10,400 inhab. and an old château of the Counts of Brouchoven-Bergeyck, is noted for its lace. The church contains a tomb dating from 1540. — 28 M. *Zwyndrecht*, where the train passes the outlying fort of that name on the right and a rampart extending to *Fort Ste. Marie* on the left. At *Vlaamsch-Hoofd* or *Tête de Flandre*, the tête-de-pont of Antwerp, on the left bank of the Scheldt, a steam ferry-boat awaits the arrival of the train (p. 165).

31 M. *Antwerp* (Quai St. Michel; Pl. A, 5), see p. 164.

10. Brussels. French, *Bruxelles.*

Arrival. There are three principal railway-stations at Brussels: 1. Gare du Nord (Pl. E, 1; °Restaurant), for Ostend and other Belgian seaside resorts, Ghent, Bruges, Antwerp (and Holland), Liège (and Cologne), Courtrai, Ypres, etc., and for most of the trains to Namur (and Luxembourg, Givet, Rheims, and Paris), which stop again at the Station du Quartier-Léopold; entrance to the departure-platform in the Rue du Progrès, to the arrival-platform Rue de Brabant and Place Charles-Rogier. — 2. Gare du Midi (Pl. B, 5; restaurant), for Charleroi, Waterloo, Mons (and Paris), Tournai (and Calais); entrance to the ticket-office in the Avenue Fonsny. — 3. Station du Quartier Léopold or *Gare du Luxembourg* (Pl. F, G, 5), for Namur, Givet (France), Luxembourg (and Bâle), and for local trains to Tervueren; cabs in the Rue de Trèves, to the S. of the station. — The *Chemin de Fer de Ceinture* connects the several railway-lines, and also carries on a local traffic (comp. Map, p. 144). — *Cab* with one horse from the station into the town 1 fr.; trunk 15-25 c., small articles free; the driver expects a gratuity. Comp. p. 93.

Hotels (during the exhibition charges ca. 25% higher; pension in winter only). *Upper Part of the Town*, near the Park: °Hôtel Astoria et Mengelle (Pl. as; E, 2), Rue Royale 103, a new building opened in 1910, 200 R. at 6-15, B. 2, déj. 5, D. 6, omn. 2 fr., with view-terrace on the flat roof; °Hôtel Bellevue et de Flandre (Pl. fl; E, 4), Place Royale 7, 100 R. from 6, B. 2, déj. 5, D. 6, pens. from 14½, omn. 1¼ fr., an old-established house; °Hôtel de l'Europe (Pl. e; D, E, 4), Place Royale 1, 100 R. from 5, B. 1½, déj. 4, D. 6, pens. 15-20, omn. 1¼ fr.; Hôtel de France (Pl. fr; E, 3, 4), Rue Royale 48, 85 R. from 6, B. 1½, déj. 4, D. 5-6, pens. 13-20, omn. 1¼ fr.; Grand-Hôtel Britannique (Pl. br; E, 5), Place du Trône 3, pleasantly situated behind the Royal Palace, 125 R. from 6, B. 1½, déj. 3-4, D. 5-6, pens. 14-20, omn. 1¼ fr.; °Wiltcher's Hotel, Boul. de Waterloo 23, 60 R. at 8½-10¾, B. 1, déj. 2½, D. 3½, board 6 fr., °Hôtel Carlton (same proprietor), Av. Louise 103, opened in 1909, 40 R. at 6-15, B. 1½, déj. 3, D. 5, board 7½ fr., both chiefly patronized by English travellers. — Less pretentious: Hôtel Prince of Wales (Pl. pg; E, 3), Rue Royale 76, 25 R. from 3, B. 1¼, déj. 2½, D. 4, pens. from 8 fr., English.

Lower Part of the Town. Near the Gare du Nord: °Palace Hotel (Pl. pa; E, 1, 2), a new and luxurious establishment opened in 1909, 400 R. (bathroom with each) at 7½-25, B. 1½, déj. 4, D. 6 fr., with high-class restaurant and frequented taverne; °Hôtel-Café des Boulevards (Pl. b; D, 1), R. from 3½, B. 1 fr.; °Hôtel Cecil (Pl. c; D, 1, 2), at the corner of the Boul. du Nord, 100 R. at 3½-7 fr. (incl. B.), déj. 2½, D. 3½ fr.; Grand Hôtel Cosmopolite (Pl. co; D, 1); Hôtel Royal-Nord (Pl. r; D, 1), 60 R. from 3½, B. 1 fr., good; Hôtel du Phare; Hôtel Terminus (Pl. t; E, 1); Hôtel Bristol et Marine (Pl. ma; D, 1), Boul. du Jardin-Botanique 9, 50 R. at 2½-8, B. 1, déj. 2, D. 3, pens. 7½-12½ fr.; Hôtel Elisabeth, at the corner of the Boul. du Jardin-Botanique and Rue St. Pierre (Pl. D, 1), 25 R. at 3-4, B. 1, déj. 2, D. 3 fr., Jewish; Hôtel

ST. JEAN (Pl. s; D, 1), with restaurant, HÔTEL DE COLOGNE ET DE BAVIÈRE (Pl. ba; D, E, 1), both in the Rue du Progrès and unprctending. — On the inner boulevards and in the older streets: °HÔTEL MÉTROPOLE (Pl. mé; D, 2), Place de Brouckère 21, with large café (p. 91), winter-garden, and American bar, 500 R. at 6-20, B. 1½, déj. 4, D. 6, omn. 1 fr., °GRAND-HÔTEL (Pl. gh; C, D, 3), Boul. Anspach 29, with café (p. 91), restaurant, and American bar, 200 R. from 5, B. 1½, déj. 4-5, D. 6-7, pens. from 12, omn. 1 fr., both of the first class; °GRAND-HÔTEL CENTRAL (Pl. ce; C, 3), Rue Auguste-Orts 1, opposite the Exchange, with lift, 120 R. from 4½, B. 1¼, déj. 3½, D. 4½, pens. from 12½, omn. 1 fr.; °HÔTEL DU GRAND-MIROIR (Pl. mi; D, 3), Rue de la Montagne 28, 70 R. at 3-9, B. 1½, déj. 3, D. 4, pens. from 11, omn. 1 fr.; °HÔTEL DE LA POSTE (Pl. p; D, 3), Rue Fossé-aux-Loups 30, in a quiet situation, R. from 4, B. 1½, déj. 3, D. 4, omn. 1 fr.; HÔTEL DU GRAND-MONARQUE ET EMPEREUR (Pl. mo; D, 3), Rue des Fripiers 17, 95 R. from 4, B. 1½ fr.; EMPIRE HOTEL (Pl. em; C, D, 3), Boul. Anspach 52, 31 R. at 3-10, B. 1, déj. 2½, D. 3, pens. 8-10 fr., with brasserie; HÔTEL ANSPACH (Pl. a; C, D, 3), Boul. Anspach 50, 32 R. at 3-5 fr., with brasserie (p. 91); HÔTEL DU ROCHER-DE-CANCALE, Rue Fossé-aux-Loups 11, with restaurant, 35 R. at 2-7, B. 1, déj. 2, D. 3, pens. from 7 fr.; HÔTEL DE BORDEAUX (Pl. bo; C, 4), Rue du Midi 135, 75 R. from 3, B. 1¼, déj. 2½, D. 3, pens. 9-12, omn. 1 fr., HÔTEL DE COLOGNE (*'Centre'*), Rue de la Fourche 17 (Pl. D, 3), 100 R. at 3-5, B. 1-1¼, déj. with beer 2, D. with wine 3½ fr., commercial, two old-established Belgian houses with good cuisine; HÔTEL-RESTAURANT MÜHLBAUER (p. 91), Rue Fossé-aux-Loups 12, opposite the N. side of the post-office, 40 R. at 3-4 fr., German.

Near the Gare du Midi: HÔTEL DE L'ESPÉRANCE (Pl. es; B, 5), Place de la Constitution 14, 150 R. from 3, B. 1, déj. 2½, D. 3½, pens. from 10 fr., with restaurant; HÔTEL DES ACACIAS (Pl. ac; B, 5), Av. Fonsny; HÔTEL DE LA PROVIDENCE (Pl. pr; B, 5), Place de la Constitution 16, 60 R. from 2½, B. 1, déj. 2, D. with wine 2½, pens. from 9½ fr.; HÔTEL DE LA TERRASSE (Pl. te; B, 5), Boul. du Midi 60, at the corner of Boul. du Hainaut, practically a hôtel garni with restaurant, 30 R. from 3, B. ¾ fr.

Family Hotels & Pensions (mostly in the upper town or near the boulevards, and largely patronized by British and American travellers). In the Quartier Léopold (Pl. F, 4, 5; p. 125): *Bernard's Private Hotel*, Rue Belliard 48, R. (some with bathrooms) 5-16, B. 1½, déj. 3½, D. 5, pens. from 11 fr., fashionable; *Huntley*, Place de l'Industrie 10, 12 R., pens. 6-10 fr.; *T'Kindt-Turlot*, Rue Caroly 10, 9 R., pens. 5-6 fr., with garden; *Mlle. Vignoul*, Rue de l'Esplanade 9, 12 R., pens. from 6 fr.; *J. Toussaint*, Rue de l'Esplanade 13, 6 R., pens. 5 fr. — In Ixelles, between the Quartier Léopold and the Avenue Louise (Pl. E, F, 5, 6): *Mortier's Family Hotel*, Rue d'Edimbourg 17, with garden, 30 R., pens. 5-10 fr.; *Nees' Family Hotel*, Rue d'Edimbourg 36, pens. 5-9 fr.; *Muzette-Schmidt*, Rue d'Edimbourg 43, 26 R., pens. 5-10 fr.; *Mmes. De Boeck's Family Hotel*, Av. de la Toison-d'Or 54, 26 R., pens. 7-10 fr.; *M. O. Drapier*, Av. de la Toison-d'Or 87, with garden, 30 R., pens. 6-8 fr.; *Mme. Faymonville*, Rue du Prince-Royal 49, 20 R., pens. 6-8 fr.; *Pens. Métropole*, Rue du Prince-Royal 65, 15 R., pens. 6-9 fr.; *Jones*, Rue du Prince-Royal 80; *Roegiers*, Rue du Prince-Royal 94, with garden, 25 R., pens. 5-7 fr.; *E. M. Schirmann*, Rue d'Orléans 64, with garden, 12 R., pens. from 6 fr.; *Mlles. Thévenet*, Rue Souveraine 97, with garden, 20 R., pens. from 6 fr.; *Mme. Rouard*, Rue van Elewyk 7, 8 R., pens. 6-8 fr.; *Mme. Goossens*, Rue Mercelis 85, 25 R., pens. from 5 fr. The last mentioned are all near the Avenue Louise (Pl. D, E, 6; p. 142), as is also the following: *Weeckers*, Rue de la Longue-Haie 45, with garden, 17 R., pens. 6-10 fr. To the W. of the Avenue Louise: *Mme. Bourrecoud*, Rue Jourdan 6, pens. 6½-9 fr.; *Janssens' Family Hotel*, Rue de Joncker 23, pens. 5-7 fr.; *Mmes. Winz*, Rue Capouillet 14, 6 R., pens. 6-8 fr.; with garden; *Mlle. Neef*, Rue Veydt 61 & 32, 36 R., pens. 6-12 fr.; *Collette*, Rue de Florence 42, 22 R., pens. 6-10 fr.; *Mme. Claus*, Rue Defacqz 17, 8 R., pens. 7 fr.; *Russell*, Rue Defacqz 41, 11 R., pens. 5-8 fr.; *Kohde-Fischer*, Rue Veydt 30, 12 R., pens. 5-8 fr.; *Miss Nettell*, Rue de la Réforme 59, 9 R., pens. 10-15 fr.; *H. Kelterer*, Rue Dantzenberg 14, 12 R., pens. 5-7 fr.; *Mme Tenbaek*, Rue

du Lac 26, pens. from 5 fr; *Pens. Anglaise* (Miss C. M. Poole), Rue Lesbroussart 83, 18 R., pens. 6-10 fr.; *Mme. Frank*, Rue Faider 25, 7 R., pens. 7-10 fr.; *Mlle. Dresse*, Rue de la Victoire 88, 7 R., pens. 45-70 fr. per week; *Mlles. Busé*, Av. du Pesage 124, 14 R., pens. 5-10 fr. — Near the Boulevard Bischoffsheim: *Schött*, Rue van Orley 12 (Pl. F, 2), 14 R. at 2½-5, pens. 6-9 fr. — Near the Colonne du Congrès (Pl. E, 3; p. 101): *Pens. Riche*, Rue du Gouvernement-Provisoire 30, 12 R., pens. 6-9 fr.; *Billiet*, No. 50 in the same street, 11 R., pens. 5-8 fr.; *L. Bossner*, Rue de la Banque 19, 14 R., pens. 7-9 fr. — In the Lower Town: *Hôt. Victoria Bourse*, Rue Auguste-Orts 18, R. 2½-6, B. 1 fr. (no pens.); *Fräulein Heymann*, Rue du Cirque 3 (Pl. D, 2), 10 R., pens. 8-11 fr. — At St. Gilles: *Mme. Manuel*, Av. Brugmann 37, pens. 6-9 fr.

Cafés (mostly in the lower town). *Café du Grand-Hôtel* (p. 90), fashionable, *Café Sesino*, Boul. Anspach 29 and 3, with billiard-rooms; *Café Métropole* (p. 90), Place de Brouckère; *Café Central* (p. 90), Rue Auguste-Orts 1; also the Brasseries mentioned on p. 92.

Confectioners. *Welrti*, Boul. Anspach 10, fashionable; *Locus*, Rue Treurenberg 25 and Rue du Progrès 5, opposite the Gare du Nord (also for luncheon); *Marchal*, Rue de l'Ecuyer 40 (Pl. D, 3); *Van Hille*, Montagne de la Cour 91, near the Place Royale. — Tea Rooms. *Palace Hotel* (p. 89), entrance at the back, opposite the Jardin Botanique; *Hôtel de France* (p. 89), Rue Royale 42; *Old England* (p. 92), Montagne de la Cour 94, on the top floor, with view-terrace (lift free, visitors ring).

Restaurants (comp. p. xv). There is a large selection of restaurants, some of them very expensive and luxurious with most excellent cuisine, though often an unpretentious exterior, others offering plainer though always very varied fare. — In the Upper Town: **Restaurant des Provençaux*, Rue Royale 54, by the Park, déj. 3, D. 5 fr. and à la carte. — **Café-Restaurant de la Régence*, on the N.W. side of the Place Royale, **Taverne du Globe*, on the S.E. side of the Place Royale, both with 'plats du jour' and English and German beers; *Taverne Guillaume*, Rue du Musée 18, with restaurant on the first floor ('plats du jour'; Scotch ale); **Café-Restaurant Regina*, Av. de Marnix, beside the Porte de Namur ('plats du jour'; Munich and Strassburg beer, Spanish wines); *Old-German Wine Room*, Av. de la Toison-d'Or 2, beside the Porte de Namur; *Restaurant de l'Avenue-Louise* (with bedrooms to let), Av. Louise 98; *Old Tom Tavern*, Chaussée d'Ixelles 16. — In the central part of the Lower Town: **Café de Paris*, at the corner of Rue des Princes and Rue Léopold, to the N.E. of the Théâtre de la Monnaie, fashionable; **Restaurant de la Monnaie*, Rue Léopold 7, behind the theatre; **Restaurant Stielen*, Rue de l'Evêque 29, to the W. of the theatre; at these three déj. 3, D. 5 fr. and à la carte. The following are smaller restaurants in the old style, with excellent cuisine (à la carte only) and French wines, and high charges (for specialties in particular): *Restaurant du Helder*, Rue de l'Ecuyer 29; **Savoy*, Rue de l'Evêque 39, to the W. of the Théâtre de la Monnaie; **Au Filet de Sole*, Rue Grétry 1, **Lion d'Or*, Rue Grétry 43, respectively to the W. and E. of the Boul. Anspach; in the narrow streets between the Marché-aux-Herbes and the Grand'Place: *Etoile, Epaule de Mouton*, Rue des Harengs 12 and 16, *Faille Déchirée*, Rue Chair-et-Pain 10, etc. Along with these may be mentioned the **Taverne Royale*, at the corner of the Rue d'Arenberg and the Galerie St. Hubert, much frequented, déj. 3, D. 5 fr. (also 'plats du jour'; English and German beer; wine by the bottle or by the glass); *Taverne de Londres*, Rue de l'Ecuyer 21. — Munich and Pilsen beer: *Trois Suisses*, Rue des Princes 10, on the N. side of the Place de la Monnaie, and Rue Fossé-aux-Loups; *Café-Restaurant Mühlbauer* (p. 90), Rue Fossé-aux-Loups 42, opposite the post-office, on the N. (Austrian cuisine); *Brasserie Meyer*, Rue de la Montagne 4, opposite the Galerie St. Hubert. — Near the Gare du Nord and on the Inner Boulevards: **Taverne du Palace-Hôtel* (p. 89). **Café-Restaurant des Boulevards* (p. 89). **Café Restaurant Weil* (p. 89), in the square in front of the Gare du Nord; *Aux Augustins*, Boul. Anspach 2; *Taverne St. Jean* (Hôt. Anspach, p. 90), Boul. Anspach 46; *Taverne Joseph*, Boul. Anspach 50; *Old-German Wine Room*, Place de Brouckère 8; *Taverne Emile*, Place de Brouckère 12 (Rhine wines also); *Restaurant Remy*, Place

de Brouckère, beside the Hôt. Métropole, déj. 2½, D. 3 fr. Near the Fish Market (p. 133) are some excellent though unpretending fish-restaurants, such as **Justine* and *Au Petit Louvain*, Quai aux Bois-à-brûler 21 and 5 (crowded on Fridays). Vegetarian restaurant: *Restaurant Cérès*, Rue d'Esplanade 8, at Ixelles (p. 142), near the Porte de Namur. — In the Bois de la Cambre: **Restaurant de la Laiterie* (p. 143), first-class and not very expensive, open in summer only.

Wine Rooms and Brasseries, with cold viands. Rhine wine and Moselle: **Zum Rheingau*, Rue de la Reine 15 (at night, after the theatre, restaurant on the upper floor), *Zum Treppchen*, Rue des Princes 16, respectively on the N. and S. side of the Place de la Monnaie; *Rheingold*, Place de Brouckère 16; *Moselgrotte*, Rue Henri-Maus 29, to the S. of the Exchange; *Moselhäuschen*, Boul. du Nord 126. — Spanish and Portuguese wines: *Continental Bodega Co.*, in the Galeries St. Hubert (Galerie du Roi 28), Rue de Namur 2, etc.; *Central Tienda*, Boul. Anspach 56, corner of the Marché-aux-Poulets. — Beer: *Mille Colonnes* (Augustinerbräu), *Taverne de la Reine* (Munich and Pilsen beer), both in the Rue de la Reine, the S. side of the Place de la Monnaie; *Taverne Clarenbach* (Spatenbräu), Passage des Postes, between the General Post Office and the Boul. Anspach; *Happel*, (Munich beer; also bedrooms), Boul. Anspach 62, corner of the Marché-aux-Poulets; *Café de la Lanterne* (English ale and stout), Place de la Bourse, opposite the main façade of the Exchange.

Baths. *Bain Royal* (Pl. E, 3), Rue de l'Enseignement 62 (cold and swimming baths) and Rue du Moniteur 10 (warm baths); *Bains St. Sauveur* (Pl. D, 3), Montagne aux Herbes-Potagères 43, with swimming-basin.

Shops. The most fashionable and expensive are in the Rue Royale, Rue de la Madeleine, Boul. Anspach, Rue Neuve, Rue des Fripiers, Marché-aux-Herbes, and Galeries St. Hubert. — Lace. *Compagnie des Indes*, Rue de la Régence 1, at the corner of the Place Royale; *Daimeries-Petitjean*, Rue Royale 4, corner of Place Royale; *Baert & Co.*, Place des Martyrs 32; *Savino*, Rue de la Madeleine 43 and Av. Louise 308; *E. Kaufmann*, Galeries St. Hubert (Galerie du Roi 3 & 9); *B. Bieillemand*, Galeries St. Hubert (Galerie de la Reine 6); *J. Kaufmann*, *Van de Velde*, Rue Neuve 90 and 101; *Oswald*, Place de Brouckère 3; *Max Hirsch*, Boul. Anspach 40; *Anna Bounie*, Rue de la Régence 49; *O. Matthys*, Rue du Prince-Royal 40 (Ixelles). — Fancy Articles: *Couplet*, Montagne de la Cour 69; *Mills* (English), Rue de la Madeleine 57; *Miele*, Marché-aux-Herbes 83; *Wiskemann*, Impasse du Valdes-Roses 3, Rue du Chêne (Pl. C, 4). — Bronzes: *Compagnie des Bronzes*, Rue d'Assaut 28; *Luppens*, Boul. du Nord 151-155. — Travelling Requisites: *Old England*, Montagne de la Cour 94 (comp. p. 91). — Photographic Materials at Montagne de la Cour 61, Rue de Madeleine 7, etc.

Booksellers. *Office de Publicité* (Lebègue & Co.), Rue de la Madeleine 46; *Kiessling & Co.*, with lending-library, Rue Coudenberg 46; *Misch & Thron*, Rue Royale 126; *Osc Schepens & Co.*, Rue Treurenberg 16; *Spineux & Co.*, Rue du Bois-Sauvage 3; *Polk fils*, Rue des Paroissiens 12a; *G. van Oest & Co.*, Rue du Musée 16. — Engravings: *Dietrich & Co.*, *Leroy*, Rue du Musée 10 and 12. — Photographs: *Alexandre*, Rue Coudenberg 56; *Dietrich & Co.*, see above; *F. Draeger*, Place Ste. Gudule 1.

Post and Telegraph Office. The central office (p. 126) is in the Place de la Monnaie (Pl. D, 2, 3); open from 7 a.m. to 10 p.m. (Sun. 9-12). For telegraph business it is open day and night. Branch-offices *(bureaux auxiliaires)*, open until 8 p.m., all with telegraph-offices: at the three chief railway-stations (Gare du Nord, Rue de Brabant; for telegrams day and night), Rue de la Chancellerie 1 (Pl. E, 3), Chaussée d'Ixelles 27 & 270, Chaussée de Charleroi 31, Rue de la Chapelle 16, etc.

Tourist Enquiry Offices. *Cook's Tourist Office*, Rue de la Madeleine 41; *Office des Touristes*, Place de Brouckère 26; *Hollandsche Spoorweg Maatschappij* (p. xxxiii), Rue Henri-Maus 27, beside the Exchange; *Agency of the Staats-Spoorweg* (p. xxxiii), Boul. du Nord 64.

Cabs. For the purposes of the cab-tariff Brussels and its neighbourhood are divided into two zones. The first of these *(Premier Périmètre)* corresponds roughly with our Plan, extending to Laeken on the N., to the Palais du Cinquantenaire (p. 137) on the E., and to the entrance to the Bois de la Cambre on the S. The second zone *(Deuxième Périmètre)* includes the entire municipal district of Brussels. — Motor Cabs *(Taximètres)*. Tariff I, by day within the first zone: 780 mètres (820 yds.) or 6 min. waiting 80 c., each addit. 250 mètres or 2 min. waiting 10 c.; Tariff II, by day beyond the first zone: 600 mètres (655 yds.) or 6 min. waiting 80 c., each addit. 200 mètres or 2 min. waiting 10 c., and 50 c. per kilomètre (⅝ M.) for the return-journey if the cab is dismissed outside the first zone; Tariff III, at night: the same as Tariff II with an additional 50 c. for every ¼ hr. — For Ordinary Cabs *(Voitures de Place)* the tariff in both zones is the same, but when the cab is dismissed in the second zone, 1 fr. extra is due as return-money. The following is the tariff for cabs holding 1-3 persons: for the first ½ hr. 1 fr., each addit. ¼ hr. 50 c.; at night (12-6; in winter 12-7) double fare. Each piece of luggage carried outside 15-25 c. Gratuity of 20-30 c. to the driver usual.

Tramways, belonging to two different companies, the *Tramways Bruxellois* and the *Chemins de Fer Economiques*. Ordinary fare 10-15 c.; a charge of 5 c. extra is made in the back part (1st class) of the cars in the Upper Town. Transfer tickets ('billets de correspondance') 5-10 c. extra (available only on cars of the same company). In addition to the regular halting-places there are points, marked 'arrêt facultatif', where the cars stop when hailed. The names inscribed on the cars (and printed in *italics* in the list below) are in many cases abbreviations of those of the principal halting-places; e. g. *Bois* = Bois de la Cambre (p. 142), *Nord* = Gare du Nord. *Midi* = Gare du Midi, *Impasse* = Impasse du Parc (Rue des Colonies; p. 101), *Cinquantenaire* = Parc du Cinquantenaire (p. 136).

1. Tramways Bruxellois. The routes are indicated by numbers (the sequence of which is interrupted owing to the non-completion of some lines) and by the names of the chief stations, inscribed on coloured boards. **1.** *Bois* (p. 142)-Avenue Louise-*Porte de Namur* (Pl. E, 5)-Upper Boulevards-Porte de Schaerbeek (Pl. E, 2)-Rue Royale-Place de la Reine (Pl. F, 1)-*Schaerbeek* (dépôt). — **2.** *Bois* (p. 142)-Avenue Louise-Rue de la Régence (Pl. D, 5)-*Place Royale* (Pl. D, E, 4)-*Schaerbeek* as in No. 1. — **3.** *Bois* (p. 142)-*Porte de Namur*-Schaerbeek as in No. 1, thence to the *Gare de Schaerbeek*. — **5** (Sundays and holidays only). *Bois* (p. 142)-*Place Royale* (Pl. D, E, 4), as in No. 2. — **8** (week-days only). *Place Royale* (Pl. D, E, 4)-Rue de la Régence-Palais de Justice (Pl. C, D, 5, 6)-Place Louise (Pl. D, 6)-Chaussée de Charleroi (Pl. D, 6)-*Avenue de Longchamps* (p. 142). — **9.** *Midi* (Pl. B, 5)-Porte de Hal (Pl. C, 6)-Chaussée de Waterloo (Pl. C, 6) Chaussée d'Alsemberg-*Uccle* (p. 148) — **10.** *Midi-Uccle* as in No. 9, returning viâ Chaussée de Charleroi and Rue de la Régence to the Place Royale. — **12** (Sundays and holidays only). *Bois* (p. 142)-*Avenue de Longchamps-Midi* (Pl. B, 5). — **14.** *Parc de St. Gilles*-Boul. de Waterloo (Pl. D, E, 6, 5)-*Porte de Namur*-Upper Boulevards-Porte de Schaerbeek-*Nord* (Pl. E, 1; p. 89). — **15.** *Nord* (Pl. E, 1; p. 89)-Porte de Schaerbeek-Upper Boulevards-*Porte de Namur* (Pl. E, 5)-*Midi* (Pl. B, 5). — **17.** *Nord* (Pl. E, 1; p. 89)-Lower-Boulevards-*Porte de Flandre* (Pl. B, 2)-*Midi* (Pl. B, 5). — **20.** *Midi* (Pl. B, 5)-Rue Blaes (p. 133)-Grand Sablon (Pl. D, 4, 5)-Place Royale (Pl. D, E, 4)-Gare du Luxembourg (Pl. F, G, 5)-Rue Belliard (Pl. G, 4, 5)-Avenue des Nerviens (Pl. H, 5)-*Cinquantenaire* (Pl. I, 4). — **21.** *Midi* (Pl. B, 5)-*Luxembourg* (Pl. F, G, 5), as in No. 20. — **22.** *Anderlecht* (Chaussée de Mons)-Rue Van Lint (Pl A, 5)-*Midi* (Boul. Jamar; Pl. B, 5), thence as in No. 20 to the *Cinquantenaire*. — **24.** *Impasse* (Rue des Colonies, p. 101)-Rue de la Loi (Pl. E, G, 3, 4)-Rond Point (Pl. H, 4)-Avenue d'Auderghem-*Casernes* (d'Etterbeek)-Boulevard Militaire-*Bois* (p. 142). — **25.** *Impasse* (p. 101)-*Casernes* (d'Etterbeek) as in No. 24, thence, Chaussée de Wavre-*Auderghem*. — **27.** *Impasse* (Rue des Colonies, p. 101)-Rue de la Loi (Pl. E, G, 3, 4)-Rond Point (Pl. H, 4)-Avenue de Cortenberg-Cinquantenaire (Pl. I, 4)-*Tir National* (p. 146). — **28.** *Bois* (p. 142)-Avenue de l'Hippodrome-*Chaussée d'Ixelles* (Pl. E, 5, 6)-*Porte de Namur* (Pl. E, 5). — **29.** *Porte de Namur* (Pl. E, 5)-Chaussée de Wavre

(Pl. E, F, 5, 6)-Rue du Trône (Pl. F, 6)-Place de la Couronne (Pl. F, G, 6)-*Rue Malibran* (Pl. G, F, 6)-Place de la Ste. Croix (beyond Pl. F, G, 6)-*Bois* (p. 142). — **30.** *Porte de Namur* (Pl. E, 5)-*Chaussée d'Ixelles*-Place Communale (Pl. E, F, 6)-Place Ste. Croix-Avenue de l'Hippodrome-*Boitsfort* (Maison Haute; beyond Pl. F, 6). — **31.** *Porte de Namur* (Pl. E, 5)-Rue du Trône-Place de la Couronne-*Rue Malibran*-Place Ste. Croix, and thence as in No. 30 to *Boitsfort* (Maison Haute). — **32.** *Porte de Namur-Boitsfort* as in No. 31, thence viâ Auderghem to *Woluwe* (p. 147). — **34.** *Porte de Namur* (Pl. E, 5)-Place de la Couronne as in No. 29, thence, *Avenue de la Couronne* (Pl. G, 6)-Boulevard Militaire-*Bois* (p. 142). — **35.** *Porte de Namur* (Pl. E, 5)-Chaussée de Wavre-Place Jourdan (Pl. G, 5)-*Cinquantenaire* (Pl. I, 5)-Square Ambiorix (Pl. H, 3)-Avenue Livingstone (Pl. G, 3, 4) Rue Joseph II (Pl. F, G, 4, 3)-*Rue Treurenberg* (Pl. E, 3). — **36.** *Porte de Namur-Cinquantenaire*, as in No. 35. — **37.** *Rue Treurenberg* (Pl. E, 3)-Rue Joseph Deux-Avenue Livingstone-Square Ambiorix-*Cinquantenaire* (Pl. H, I, 4) — **38.** *Rue Treurenberg* (Pl. E, 3)-Cinquantenaire as in No. 37, thence, Avenue de Tervueren-*Woluwe* (p. 147). — **40.** *Rue Treurenberg* (Pl. E, 3)-Avenue de Tervueren as in No. 34, and thence to *Tervueren* (p. 146). — **41.** *Woluwe* (p. 147)-Hippodrome de l'Avenue de Tervueren-*Stockel* (comp. Map of the Environs, p. 144). — **43.** *Porte de Namur* (Pl. E, 5)-Rue du Trône-Chaussée de Wavre-Place Jourdan-Place Van Meyel (Pl. H, 5)-*Cinquantenaire* (p. 136)-Avenue de Tervueren *Woluwe*. — **45** (week-days only). *Porte de Namur* (Pl. E, 5)-*Cinquantenaire* (Pl. I, 5)-*Tervueren* (p. 146). — **46.** *Laeken* (Avenue de la Reine; beyond Pl. D, 1)-Chaussée d'Anvers (Pl. D, 1)-Rue de Laeken (Pl. D, C, 2)-*Halles Centrales* (Pl. C, 3, 2)-Porte d'Anderlecht (Pl. B, 4)-Chaussée de Mons (Pl. A, B, 4) *Anderlecht (Veeweyde)*. — **48.** *Laeken* (see above)-Rue du Progrès (Pl. E, 1)-*Nord* (Pl. E, 1)-*Bourse* (Pl. C, 3)-Gare du Midi (Boul. Jamar, Pl. B, 5) *Cureghem* (Abattoirs). — **49.** *Laeken* (see above)-*Nord* (Pl. E, 1)-*Bourse* (Pl. C, 3)-Gare du Midi as in No. 48, thence, Avenue Fonsny (Pl. B, 5)-Rue d'Angleterre (Pl. B, 6)-Place de Constantinople (Pl. B, 6)-Avenue de Longchamps-*Bois* (p. 142). — **50.** *Schaerbeek* (station)-Place Verboeckhoven-Rue de Brabant (Pl. E, 1)-Nord (Pl. E, 1)-*Bourse*-Midi (Pl. B, 5)-Avenue Fonsny-*Forest* (Place Communale)-*Uccle*. — **53.** *Forest* (Place Communale; beyond Pl. A, 6) Midi-Boul. du Hainaut (Pl. B, C, 5, 4)-*Bourse* Nord-Rue de Brabant-Place Verboeckhoven-*Vilvorde* (beyond Pl. E, 1). — **54.** *Forest-Bourse-Place Verboeckhoven*, as in No. 53. — **55.** *Place Verboeckhoven* (beyond Pl. E, 1)-Rue de Brabant-Nord-Bourse-Midi-*Anderlecht*. — **56.** *Anderlecht* (beyond Pl. A, 5)-Rue Van Lint (Pl. A, 5)-Midi-Boul. du Hainaut-*Bourse*-Nord-Rue de Brabant-Place Verboeckhoven-*Evere* (beyond Pl. E, 1). — **59.** *Midi* (Pl. B, 5)-Bourse-*Nord* (Pl. D, E, 1, 2)-Boul. du Jardin Botanique (Pl. E, 2)-Place Dailly (Pl. H, 2)-*Parc du Cinquantenaire* (p. 136). — **61.** *Nord* (Pl. E, 1), Boul. du Jardin Botanique-Place Dailly-*Cinquantenaire* (p. 136).

II. Chemins de Fer Economiques. The starting point for all lines is the Bourse (Pl. C, 3; p. 132). The cars are distinguished by the names inscribed on them and by coloured boards, not by numbers. **a.** *Bourse-Scheut* (white), viâ Place St. Géry (Pl. C, 3), Place de Ninove (Pl. B, 3), and Place de la Duchesse de Brabant (Pl. A, 3); returning viâ the Nouveau Marché-aux-Grains. — **b.** *Bourse-Basilique* (checked green and white), viâ the Porte de Flandre (Pl. B, 2), to the terminus near the Church of Koekelberg; returning viâ Nouveau Marché-aux-Grains. — **c.** *Bourse-Gare Rouge* (green), viâ Place de Brouckère. — **d.** *Bourse-Jette* (violet), viâ Place du Samedi (Pl. C, 2), Place du Béguinage, Marché-aux-Poissons (Pl. C, 2; fishmarket), St. Jean-Baptiste, and Boulevard Léopold-Deux (Pl. B, 1), to the terminus at Jette station; returning viâ Rue du Grand-Hospice (Pl. C, 2). — **e.** *Bourse-Bercham* (red), viâ Place Ste. Catherine (Pl. C, 2, 3), Porte de Flandre, Etangs Noirs (Pl. A, 1), and Chaussée de Gand; returning viâ Nouveau Marché-aux-Grains. — **f.** *Bourse-Place Stéphanie* (checked blue and white), viâ Place St. Jean (Pl. D, 4), Grand Sablon (Pl. D, 4, 5), Place Poelaert (Pl. D, 5; Palais de Justice), and Place Louise (Pl. D, 6); returning viâ Boulevard Anspach. — **g.** *Bourse-Place St. Josse* (checked white and red), viâ Place Ste. Gudule (Pl. E, 3; Banque Nationale) and Porte de Louvain (Pl. F, 3), to the terminus at the Eglise St. Josse ten Noode (Pl. G, 3; p. 146); some cars (boards checked green and red) go on to the *Place des Gueux* (Pl. I, 3);

all return viâ Place de Brouckère. — h. *Bourse-Gare Maritime-Laeken* (yellow), as by the Jette line to St. Jean-Baptiste (see p. 91), thence viâ Rue Ribaucourt; termini in Laeken at the Maison Communale and Rue Steyls.

Motor Omnibuses (Autobus). 1. Porte d'Anvers (Pl. D, 1), Place de Brouckère (Pl. D, 2), and Porte de Louvain (Pl. F, 3; p. 124). — 2. Gare du Luxembourg (Pl. F, G, 5), Rue de la Paix (Pl. E, 6), Avenue Louise (Pl. E, D, 6), Porte de Hal, and Gare du Midi (Pl. C, B, 6, 5). — Other lines to the Exhibition (p. 143), etc.,

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Theatres. *Théâtre Royal de la Monnaie* (Pl. D, 3; p. 126), Place de la Monnaie, for operas only; open almost every day in autumn, winter, and spring. Performances begin at 7 or 8 p.m. Fauteuils d'orchestre and balcon 7 fr.; middle boxes (loges de face) in the second balcony 6 fr.; parquet (between the stalls and pit) 5 fr.; side-boxes (loges de côté) in the second balcony 4 fr.; parterre (pit) 2½ fr.; seats previously secured ('en location') cost ½-1 fr. each additional; bureau de location open daily 10-4 o'clock. — *Théâtre Royal du Parc* (Pl. E, 3, 4), Rue de la Loi, built in 1782, comedies, dramas; performances begin at 8.15(closed in summer). Stalles d'orchestre 4, parquet and stalles de galerie 2½ fr.; box-office open 10-5. — *Théâtre des Galeries* (Pl. D, 3; operettas, vaudevilles), in the Galeries St. Hubert (p. 126; closed in summer); fauteuils d'orchestre 4, parquet and stalles des premières loges 3 fr. — *Théâtre de l'Olympia*, Rue Auguste-Orts, near the Place de la Bourse (Pl. C, 3), comedies and vaudevilles. — *Théâtre du Vaudeville*, in the Galeries St. Hubert (Galerie de la Reine 15), comedies and broad farces. — *Théâtre Molière* (Pl. E, 5), Rue du Bastion, for dramas (in winter) and operettas (in summer). — *Théâtre Flamand* or *Vlaamsche Schouwburg* (Pl. D, 1), Rue de Laeken (closed in summer). — *Théâtre de l'Alhambra* (Pl. D, 2), Boulevard de la Senne 18, for dramas. — *Théâtre de l'Alcazar* (Pl. D, 3), Rue d'Arenberg, for farces. — *Scala*, Place de Brouckère and Rue des Augustins (8.30 p.m.). — Circus. *Cirque Royal* (Pl. E, 3), Rue de l'Enseignement (closed in summer). — Music Halls. *Palais d'Été* (Pl. C, 2, 3). in the Halles Centrales (p. 132), Rue Grétry, beginning at 8.15 p.m. (1-4 fr.), skating-rink in winter (Dec.-Feb.) called 'Pôle Nord', adm. 1-2 fr.

Concerts in winter. *Concerts Ysaye* and *Concerts Populaires*, each 4-6 times in winter in the Théâtre de la Monnaie (see above; classical music; low prices). The general rehearsal (répétition générale) on the previous day is also worth attending. The famous concerts of the *Conservatoire Royal de Musique* (Pl. D, 5; p. 105) are rarely accessible to strangers, as nearly all the seats are held by regular subscribers. Tickets, however, may occasionally be obtained in the music shops opposite the Conservatorium. — Open-air concerts (weather permitting) in the *Park* daily in summer (May to Sept. or Oct.) 3-5 p.m. (city orchestra; military music on Sun. & Thurs.); at the *Vauxhall* (Pl. E, 4; p. 100), at the N.E. corner of the Park, 8.30-10 p.m., from May to August (1 fr.; orchestra of the Théâtre de la Monnaie, often with distinguished soloists); in the *Bois de la Cambre* (p. 142), on Sun. and Thurs., 3-5 p.m. In winter a band plays every Sun. at 3 p.m. in the *Marché de la Madeleine* (Pl. D, 4; p. 127; ½-1 fr.).

Art Exhibitions. *Cercle Artistique et Littéraire*, at the Vauxhall (see above), *La Libre Esthétique*, at the Musée de Peinture Moderne (p. 112; in March only); *Rubens Club*, Rue Royale 168. — The chief art exhibition of Belgium ('Salon de Belgique') is held alternately in Brussels, Antwerp, and Ghent.

Sporting Clubs. *Touring Club de Belgique* (p. xxi), Rue Royale (Passage de la Bibliothèque 4, near the statue of Count Belliard; Pl. E, 4); *Ligue Vélocipédique Belge*, Rue Neuve 145; *Automobile Club de Belgique*, Avenue de la Toison-d'Or 17; *Brussels Cricket & Lawn Tennis Club*, Avenue de Longchamp (tramway), hon. sec. Rue Africaine 27; *Cercle Sportif Anglo Belge* (cricket and hockey), hon. sec. Rue Royale 121; *Royal Golf Club*, Château Ravenstein, Tervueren; *Aero Club de Belgique*, Avenue Marnix.

Horse Races (comp. notices in the street-cars): 'Concours Hippiques in the Parc du Cinquantenaire (p. 136); also the Hippodromes of Boitsfort (see p. 147) and Groenendael (p. 147).

Embassies. American Minister, *Hon. Charles P. Bryan*, Rue du Pôle 2; Consul-General, *Ethelbert Watts*, Rue de la Régence 39; vice-consul-general, *Dr. Gregory Phelan*. — British Minister, *Sir Arthur Hardinge*, Rue de Spa 2; vice-consul, *Thos. E. Jeffes*, Rue d'Edimbourg 15.

Lloyd's Agent, *Auguste Fevrier*, Rue Jules van Praet 9.

English Physicians. *Dr. Nicollet*, Rue Defacqz 59; *Dr. Thomson*, Avenue Louise 254; *Dr. Dantz*, Place du Petit-Sablon 10. — **Dentists** *Dr. Browne*, Rue de Hornes 3; *Dr. George Fay*, Place Jean Jacobs 7. — **Chemists.** *Delacre*, Coudenberg; *Delchevalerie*, Rue de Namur 74.

English Bankers, *Crédit Général Liégeois* (Anglo-American Department), Rue Royale 64, *T. Cook & Son*, Rue de la Madelaine 41. — **Solicitors,** *Thos. E. Jeffes*, see above; *G. de Leval*, Avenue de la Toison-d'Or 85; *J. Jones*, Rue Bosquet 84. — *The Belgian Gazette* is an English paper appearing weekly at Brussels (head-office, Avenue Louise 11).

British Chamber of Commerce, Rue de la Bourse 2. — **American Chamber of Commerce,** Place de Brouckère 40.

Queen Victoria Institute for Governesses and Nurses, Rue du Prince Royale 41 (Ladies-Superintendent, *Miss Butcher* and *Miss Dyne*). — *British Charitable Fund*, established 1815; Sec., *C. E. Jarvis*, Avenue Brugman 63.

Union Club (English and American), 52 Avenue de la Toison-d'Or (subscription 20 fr., family 50 fr.).

English Churches. *Church of the Resurrection* (Pl. E, 5), Rue de Stassart 18; services at 8, 11, 12.15, and 6.30; chaplain, *Rev. W. W. Clarke*, *M. A.* (President of the 'Culte Anglican' in Belgium), Rue Armand-Campenhout 51. *Christ Church* (Pl. D, 6), Rue Crespel 35; services at 8.15, 11, 12.15, and 6; chaplain, *Rev. G. W. Crawford*, *B. A.*, *LL. B.*, Rue de la Vallée 24. — **Scottish Presbyterian Church,** Rue Bodenbroeck 22; services at 11 and 5.30; *Rev. L. C. D. Douglas*, Chaussée de Vleurgat 114. — **Roman Catholic Church** *(Our Lady of Sorrows)*, Rue Washington; services at 6, 7, 8, 9 (High Mass), 10.30, 11.30, and 3. English sermon at *Ste. Gudule* every Sun. after 10 a.m. mass. — *Synagogue*, Rue de la Régence, see p. 105.

Collections, Museums, etc. (see p. xviii).

Bibliothèque Royale (p. 117). Exhibition Room daily 10-3, for which tickets are issued in the far corner of the court to the right and must be signed by the visitor. *Collection of Coins* and *Collection of Engravings* 12-3. Reading Room daily 9-6. Periodical Room by special permission. Closed in Passion Week.

Botanic Garden (p. 123), daily till dusk; admission to the hot-houses *(Serres)* 1-4, to the Museum of Forestry *(Musée Forestier)* 9-12 and 1-4.

Congo Museum (p. 147), week-days 10-5, Sun. & holidays 2-5.

Exchange (p. 132), daily 9-11.30; business-hours (except Sun. and Sat.) 12-3 p.m. (Wed. busiest day).

Hôtel de Ville (p. 128); interior Sun. & holidays 10-12, week-days 10-3, ½ fr.; ascent of the tower, ½ fr. The burgomaster's and magistrates' rooms are shown only on a magistrate's order.

Musée d'Armes et d'Armures (Porte de Hal; p. 134), daily 10 to 4 or 5.

Musée Commercial (p. 132), week-days 9.30 or 10-4.

Musée Communal (p. 130), daily 10-4 (on Tues. 10-2).

Musée du Conservatoire Royal de Musique (p. 105), two sections; Musée Ancien, Thurs. 2-4; Musée Ethnographique, Mon. 2-4.

Musée Forestier, see Botanic Garden.

Musée Wiertz (p. 141), daily 10-5 (in winter 10-3 or 10-4).

Natural History Collection (p. 141), daily (except Sat.) 10-4 (Oct. to March 10-3).

Palais Arenberg (collection of pictures; p. 103), shown on week-days, 1-4, 1 fr. (for charitable purposes), on written application to the Directeur du Palais. Best light in the afternoon.

Palais du Cinquantenaire (p. 156). The *Musée des Arts Decoratifs et Industriels* (p. 137) and the *Musée des Antiquités* (p. 139) here are both open daily 10-5, in winter (Sept. 1st to March 31st) 10-3 or 4.

Palais de Justice (p. 105), daily 9-4 (Sun. 9.30-12), tickets 25 c. at the principal entrance in the Place Poelaert; parties are escorted every ½ hr. up to 1 p.m., every ¼ hr. thereafter. Ascent of the dome from the Salle des Pas-Perdus (525 steps) at 9.30, 11, 1.30, and 3 (50 c.). — Admission to the Salle des Pas-Perdus and to the Court-rooms during trials is free.

Palais de la Nation (p. 100), in summer daily 10-4, ½ fr. (Sun. & holidays 25 c.); when the house is in session (Nov.-May) the public galleries are alone open (entr. then, Rue de Louvain, adjoining the Post Office).

Picture Gallery (old pictures, p. 109), daily 10 to 3, 4, or 5.

Picture Gallery (modern pictures, p. 118), daily 10 to 3, 4, or 5.

Sculpture Gallery (p. 107), daily 10 to 3, 4, or 5. These three collections close at 1 p.m. during the Carnival.

Ste. Gudule's Church (p. 101). The works of art are shown from 12 to 4.30 (till 4 in winter), 1 fr., a party 50 c. each; entrance by the S. transept.

Principal Attractions (4-5 days). 1st Day: Place and Rue Royale (pp. 99, 100); *Picture Gallery* (old pictures, modern sculptures; pp. 109, 107); Upper Boulevards (p. 122); Avenue Louise and *Bois de la Cambre* (p. 142). — 2nd Day: *Grand Place* (p. 128), Mannikin Fountain (p. 131); Petit Sablon (p. 103); *Palais de Justice* (p. 105); *Musée d'Armes et d'Armures* in the Porte de Hal (p. 134); Inner Boulevards (p. 131). — 3rd Day: *Picture Gallery* (modern paintings; p. 118); *Church of Ste. Gudule* (p. 101); *Botanic Garden* (p. 123); excursion to *Laeken* (p. 144). — 4th Day: *Natural History Collection* (p. 141); *Palais du Cinquantenaire* (antiquities and industrial art collections; p. 137); excursion to *Tervueren* (Congo Museum; p. 146). — 5th Day: Further visits to the museums, or excursion to *Waterloo*, see p. 148.

Brussels (50-250 ft.), the capital of Belgium, the residence of the royal family, and the seat of government, is situated nearly in the centre of the kingdom, on the *Senne*, a tributary of the Dyle. The city, or municipal district proper, is restricted to the pentagonal area enclosed by the Boulevards (comp. the Plan), consisting of the Lower Town, intersected by several ramifications of the Senne, most of which are now vaulted over, and the Upper Town on the ridge to the W., and the new quarters to the E. and S.E. *(Quartier Léopold, Quartier Nord-Est, Avenue Louise)*. Outside this area, which has a population of nearly 200,000, are the nine self-governing suburbs (named from the N. towards the E., S., and W.: *Schaerbeek, St. Josse-ten-Noode, Etterbeek, Ixelles, St. Gilles, Cureghem-Anderlecht, Molenbeek-St-Jean, Koekelberg, Laeken*). Including these, the population of the 'Agglomération Bruxelloise' is about 687,000. There are nearly 2000 English residents, most of whom reside in or near the Avenue Louise and the Quartier Léopold, the highest and pleasantest part of the town. Brussels is the only town in Belgium in which the two nationalities of the kingdom come into close contact and intermingle. The linguistic dividing-line lies only a short distance to the S. French is undoubtedly the more important language for the larger interests and for wholesale transactions, but Flemish asserts itself in the retail-traffic of the lower town and of most of the suburbs.

The foundation of Brussels is ascribed by tradition to St. Géry, Bishop of Cambrai in the 6th cent. and the alleged Apostle of Belgium, who is said to have established a village named after himself on an island in the Senne. The chronicles of the 10th cent. mention this village under the name of 'Brucsella' (*broek*, marsh; *broeksele*, dwelling on the marsh), and a document of Otho the Great

proves that there was a church here in 966. In 977 Duke Charles of Lorraine transferred his residence to Brussels and built a palace in the island of St. Géry. In the 11th cent. the warlike Counts of Louvain, who afterwards assumed the title of Dukes of Brabant (p. 232), erected a castle on the height (Koudenberg) commanding the valley of the Senne, while Louvain still remained their capital (p. 239). Brussels rapidly became an important and flourishing station on the great trade-route between Bruges and Cologne, and in 1455 numbered 43,500 inhabitants. At that date the greater part of the present city-area was already surrounded by a wall, which, restored in 1357-79 and strengthened about 1530, existed down to the 19th century.

The Burgundian princes (p. xxiii), who occasionally held their court at Brussels, were generally surrounded by a large retinue of French knights, in consequence of which, even at that period, French became the most fashionable language among the nobility of the Netherlands. After the Netherlands passed into the possession of the Hapsburgs in 1477, Brussels became the seat of a brilliant court, which attained the height of its magnificence under Charles V. Maria of Hungary (p. 159) transferred her abode from Malines to the Koudenberg in 1546, Philip II. made it the official residence of the Stadtholder of the Netherlands, and Margaret of Parma (pp. 104, 159) here performed the duties of that office. Brussels was the scene of the first rising of the Netherlands against the Spanish dominion (1566; see p. 104), but at the end of the protracted conflict the city remained in the hands of the Spaniards. During the wars of Louis XIV., when Marshal Villeroi reduced the ancient lower town to ashes in 1695, and at the beginning of the 18th cent., owing to its refractoriness under the galling yoke of the Austrian governors (see p. 128), Brussels had much to suffer. But under the mild rule of Maria Theresa and her stadtholder, Duke Charles of Lorraine (1744-80), the population increased to 74,000. After the disturbances of the French Revolution and the French occupation the modern development of the city began, proceeding at first slowly during the union of Belgium with Holland, but advancing more rapidly after the revolution of 1830. As the capital of the new kingdom Brussels became the centre of the Belgian railway-system and population streamed in from all parts of the country. The suburbs are still growing year by year. The foundation of numerous banks (National Bank in 1851) has established its financial supremacy in Belgium. Its chief manufactures are those of lace, furniture, bronzes, carriages, and leather articles. Brewing also is extensively carried on. The spacious new harbour-works, which place Brussels in direct communication with the sea, seem to promise a brilliant future for its trade.

The growth of the ancient capital of Brabant into a great modern city may be traced also in the buildings of Brussels. The quaint old market-place and the church of Ste. Gudule stand for the middle

ages and the Renaissance period. The aristocratic upper town, with the Place Royale, the Rue Royale, and the Place du Musée, exhibits the stamp of the 18th century. The modern edifices in the inner boulevards in the lower town, in the Rue de la Régence in the upper town, and in the fashionable Quartier Léopold display not only the forms of French Renaissance but also the native designs of Flemish Renaissance. The huge Palais de Justice, in the S. part of the old town, is one of the most remarkable buildings in the world. The modern style of architecture may be studied in the pleasant Quartier Nord-Est (p. 136). An easier and more direct communi ation between the upper and the lower towns will be established on the completion of the improvements, which have made room for a new street beside the Montagne de la Cour, and for the new Rue des Colonies in continuation of the Rue de la Loi.

a. The Older Part of the Upper Town.

Tramways Nos. 2 (5), 8, 10, 20, 21, and 22 all pass through the Place Royale; also the Omnibus plying from the Exchange viâ the Montagne de la Cour and Rue de Namur to Ixelles.

The verge of the height on which the upper town lies is traced by the Rue Royale (p. 100), nearly $1^1/_4$ M. long, which begins at the Place Royale, whence the Rue de la Régence (p. 103) runs in the opposite direction. The centre of traffic is the Place Royale (Pl. E, 4; Flem. *Konings-Plaats*), on the *Koudenberg* (*Froidmont*, 'cold mountain'), the ancient seat of the dukes of Brabant (p. 98). The Place and the Rue Royale (p. 100), and also the other streets adjoining the Park, received their present architectural character from the French architect *Guimard*, who designed them in the last quarter of the 18th century. The principal building, on the S.E. side, is the court-church of —

St. Jacques sur Coudenberg (Pl. E, 4; Flem. *St. Jakob op Koudenberg*), built in 1776-85 by *Guimard* and *Montoyer* and enlarged in 1843-45. It has a portico of the Corinthian order and a low copper-roofed belfry and contains two colossal paintings by J. F. Portaels.

In the centre of the square rises a striking equestrian *Statue of Godfrey de Bouillon* (Pl. E, 4), the hero of the First Crusade, grasping the banner of the Cross in his right hand, by *Simonis*. It was erected in 1848 on the spot where, in 1097, Godfrey is said to have exhorted the Flemings to participate in the Crusade, and to have concluded his appeal with the words '*Dieu li volt*' (God wills it). — Opposite the church begins the steep and busy street known as Montagne de la Cour (p. 127), through which we obtain a glimpse of the lower town. To the S.W., at the end of the Rue de la Régence, rises the Palais de Justice (p. 105).

The archway in the W. corner of the Place Royale, to the left of the Hôtel de l'Europe, gives access to the Rue du Musée, with the *Royal Library* (p. 117) and the *Museum of Modern Paintings*

(p. 118). Through the archway opposite we enter the Rue de Namur, continuing the main line of traffic from the Montagne de la Cour to the upper boulevards (p. 122). — On the left of the beginning of the Rue de la Régence stands the *Palais du Comte de Flandre* (Pl. E, 4; no admission). On the right is the *Palais des Beaux-Arts* (p. 106).

The Rue Royale (Pl. E, 4; Flem. *Konings-Straat*) runs to the N. from the Place Royale, skirting the Park, with the church of Ste. Marie at Schaerbeek in the distance (p. 135). On the right is the **Palais du Roi** (Pl. E, 4), in the Place des Palais, occupying the site of the castle of the dukes of Brabant (p. 98) and the Spanish governors, which was burned down in 1731. The palace was much extended in 1827-29, brilliantly restored in the interior by *Alph. Balat* in 1875, and since 1905 has been undergoing extensive alterations, including the erection of two new wings, at the hands of *Ch. Girault*, the French architect. — At the S.E. corner of the Park is the *Palais des Académies* (p. 124).

The **Park** (Pl. E, 3, 4), used as a ducal hunting-ground in the 14th cent., was laid out in its present form after 1774 by *Zinnér*, the Austrian architect. Some of the decorative sculptures date from this period (*e.g.* two figures of Meleager by Lejeune) but most are works of the 19th century. In the E. part of the park is an allegorical figure of Truth by T. Vinçotte (1881), commemorating G. L. Godecharle (p. lxxvi), the sculptor. The park is open in summer till 11 p.m.; in winter till dusk. Concerts, see p. 95. — In the N.E. corner is the *Vauxhall* (Pl. E, 4; music, p. 95), adjoining which is the *Théâtre du Parc* (Pl. E, 3, 4; p. 95).

On a small terrace near the beginning of the Rue Royale rises the marble *Statue of General Count Belliard* (1769-1832; Pl. E, 4), who was French ambassador at the newly-constituted court of Belgium in 1831-32, by *W. Geefs* (1836). This spot commands a fine view of the tower of the Hôtel de Ville (p. 128), best by morning-light.

The flight of steps behind the Belliard Monument leads to the Rue d'Isabelle (Pl. E, 4), at No. 34 in which (formerly No. 32) *Charlotte Brontë* spent some years, first as a pupil and afterwards as a teacher, in the 'pensionnat' of M. & Mme. Héger.

In the Rue de la Loi (p. 136), which skirts the N. side of the Park, rises the **Palais de la Nation** (Pl. E, 3), erected in 1779-83 from a design by *Guimard* for the assemblies of the old Council of Brabant, and used since 1831 for the sittings of the Belgian Senate and the Chamber of Deputies. The reliefs in the pediment are by *Godecharle*. The building was restored in 1884-87 by *H. Beyaert* after a fire. The halls in which the deputies and the senate hold their meetings contain paintings by *L. Gallait*, *J. de Lalaing*, and others, and some good tapestries. Adm., see p. 97. — The buildings to the E. and W. of the Palais de la Nation are occupied by government-offices. Behind the E. wing is the *Ministry of Railways, Posts, & Telegraphs* (Pl. E, 3), designed by H. Beyaert.

To the W. at this point opens the new *Rue des Colonies* (Pl. E, 3; tramway station, see p. 93), superseding the former Impasse du Parc, and farther on diverges the busy *Rue Treurenberg*, both of which descend towards the church of Ste. Gudule. Still farther on, on a terrace to the left of the Rue Royale, rises the *Colonne du Congrès* (Pl. E, 3), 148 ft. in height, erected in 1850-59 by *Jos. Poelaert* (p. 105) to commemorate the Congress of 1830 (p. xxv). The column is surmounted by a bronze statue of Leopold I., by *W. Geefs*. The nine figures in relief below, representing the provinces of Belgium, are by *Simonis*. The female figures in bronze at the four corners are emblematical of the Freedom of the Press, Freedom of Education, both by *Jos. Geefs*, Freedom of Association, by *Fraikin*, and Freedom of Public Worship, by *Simonis*. — The palaces on each side of the terrace are by Poelaert, and the flight of steps descending to the lower town is by J. P. Cluysenaar.

From the Colonne du Congrès the Rue de Ligne leads to the church of **Ste. Gudule** (Pl. E, 3; *St. Michel et Ste. Gudule*), an imposing Gothic building consisting of nave and aisles, situated on a somewhat abrupt slope overlooking the lower part of the town. The church was begun about the year 1220, on the site of a church of St. Michael, which was dedicated in 1047 also to St. Gudula (d. 712), the tutelary saint of Brussels. A few traces of the transitional style of this period are still observable in the ambulatory. The rest of the choir (best seen from the Rue Treurenberg, see above), the transept, the arcades of the nave, and the S. aisle are early-Gothic, and were completed in 1273. The N. aisle and the vaulting and windows of the nave were constructed between 1350 and 1450. The windows of the transept and the W. towers, 226 ft. in height, date from the end of the 15th cent., the large (N.) chapel of the Sacrament from 1534-39, the (S.) chapel of Notre-Dame-de-Délivrance from 1649-53. The façade, approached by a modern flight of steps (1861), resembles in its principal features rather the German than the French Gothic style. — Admission, see p. 97.

The Interior is of simple but noble proportions and measures 354 ft. in length by 164 ft. in breadth. The nave rests on twelve round pillars and six piers strengthened by buttresses, the choir on ten round columns.

The beautiful **Stained Glass* dates from the 16th, 17th, and 19th centuries. The finest is that in the Chapelle du St-Sacrament-de-Miracle (N.; adjoining the choir on the left), consisting of windows presented in 1540-47 by four of the most powerful Roman Catholic potentates of Europe, in honour of certain wonder-working Hosts (see below). Each window bears the portraits of the donors with their patron-saints: 1st window (beginning from the left), John III. of Portugal and his queen Catherine, a sister of Charles V.; 2nd, Louis of Hungary and his queen Maria, another sister of Charles V.; 3rd, Francis I. of France and his queen Eleonora, a third sister of Charles V.; 4th, Ferdinand I. of Austria, brother of Charles V., and his queen. The first two windows were executed by *Jan Haeck* from designs by *Michael van Coxie*, the third is by *Bernard van Orley*, and the fourth by *Jan Haeck* after the design of an unknown master. The representations in the upper half of the windows depict the legendary story of the Hosts, which were stolen by Jews from St. Catharine's (p. 132) in 1370 and sacrilegiously transfixed in their synagogue.

The scoffers were so terrified by their miraculous bleeding that they determined to restore them; but their crime was denounced and expiated by death. The 5th window, above the altar, represents Charles V. and his consort Isabella of Portugal, with the Adoration of the Lamb and the Sacred Hosts at the top. This and the next were executed in 1848 by *Capronnier* in the style of the first four windows, to replace the older ones which had been destroyed.

The first four windows of the Chapel of Notre-Dame-de-Délivrance (S. side; now named *Chapelle de Notre-Dame-de-Lourdes*), executed in 1656 by *J. de Labarre* of Antwerp, from designs by *Theod. van Thulden*, are excellent examples of 17th cent. art (school of Rubens). They represent episodes from the life of the Virgin, with portraits of Archduke Leopold (d. 1662), Archduke Albert (d. 1621), and the Archduchess Isabella Clara Eugenia (d. 1633); then Emp. Ferdinand II. (d. 1658) and Leopold I. (d. 1705). The two other windows are by *Capronnier*. This chapel is open all day, and may be entered from the Place outside the church. It contains a *Monument in marble, by *W. Geefs*, to Count Frederick de Mérode, who fell in a skirmish with the Dutch at Berchem in 1830. Above it, the Assumption, a large modern picture by *Navez*. This chapel contains also a marble monument to Count Félix de Mérode (d. 1857), an elder brother of the last-named, a well-known Belgian statesman, by *C. A. Fraikin*, and one to the Spanish general Count Isenburg-Grenzau (d. 1664).

The five stained-glass windows of the Choir, dating from the middle of the 16th cent. (about 1545), contain portraits of Maximilian of Austria and his queen Mary of Burgundy; their son Philippe le Bel and his queen Johanna of Castile; Emp. Charles V. and Ferdinand I., sons of the latter; Philip II., son of Charles V., with his first wife, Maria of Portugal; Philibert, Duke of Savoy, and Margaret of Austria. — Below is the monument of Duke John II. of Brabant (d. 1312) and his duchess Margaret of York, in black marble, with a recumbent lion in gilded copper; opposite to it, the monument, with recumbent figure, of Archduke Ernest (d. 1595), brother of Emp. Rudolph II. and stadtholder of the Netherlands. Both monuments were erected by Archduke Albert (brother of Ernest) in 1610. — The high-altar, in embossed and enamelled copper, is modern. At high festivals and during one week in July (beginning with the Sun. after July 13th) the choir is hung with six valuable tapestries by *Van der Borght* of Brussels (1785), representing the Legend of the Hosts (p. 101).

The Ambulatory contains stained-glass windows in the style of the 13th cent., executed by *Capronnier* in 1879; the subjects are taken from Biblical history. — In the rococo Chapel of the Magdalen behind the high-altar is an altar from the Abbaye de la Cambre (p. 142). The stained glass, bearing the arms of the Mérode family and figures of saints, is by *Capronnier* (1843).

Transept. *Stained glass: Charles V. and his queen, with their patron-saints (N.; 1537); Louis III. of Hungary and his queen, by *Bernard van Orley* (S.; 1538).

Nave. Four of the massive statues of the Apostles (17th cent.) on the pillars of the nave (Paul, Bartholomew, Thomas, Matthew) are by *Jer. Duquesnoy;* three others (John, Andrew, Thaddæus) are by *L. Faid'herbe*. The **Pulpit*, originally in the church of the Jesuits at Louvain, was executed in 1699 by the celebrated *Verbruggen*. It is a representation in carved wood of the Expulsion from Paradise; above is the Virgin with the Child, who crushes the head of the serpent with the cross. The railing, with all kinds of animals, symbolizing the vices of mankind, is by *Vanderhaegen* (1780). — The baroque confessionals in the aisles are by *Van Delen* (18th cent.); in the S. aisle is the monument of Canon Triest (d. 1846), noted at Brussels for his benevolence, by *Eug. Simonis;* in the N. aisle is a marble monument to Count Cornet de Ways-Ruart, by *Geefs* (1872). — The modern stained glass in the aisles is all by *Capronnier*. The window of the W. Portal, a Last Judgment by *F. Floris*, remarkable for the crowd of figures it contains, was presented in 1528 by Eberhard von der Marck, Bishop of Liège, but has been repeatedly restored.

The large building opposite the cathedral, to the N., in the Rue du Bois-Sauvage, is the *Banque Nationale* (Pl. E, 3), designed by H. Beyaert and Janssens (1859-64) in the Louis XVI. style and enlarged in 1903-4.

The Rue de la Régence (Pl. D, 4, 5), or *Regentie-Straat*, which begins at the Place Royale, leads to the S.W. past the Comte de Flandre's Palace and the Palais des Beaux-Arts (comp. p. 100), and farther on intersects the Square du Petit-Sablon, or *Kleine Zavel* (Pl. D, 5). To the right rises the Gothic church of —

Notre Dame du Sablon (Pl. D, 5), also called *Notre Dame des Victoires*, founded in 1304 by the Guild of Crossbowmen, but almost entirely rebuilt in the 15th and 16th centuries. The exterior, formerly closely hemmed in by houses, has been undergoing a thorough restoration since 1900.

The Interior, apart from its general impressiveness, is not very interesting. The stained-glass windows are modern. The handsome carved-wood pulpit is in the baroque style (17th cent.). — The first chapel in the N. Aisle contains the monument of Count Flaminius Garnier, secretary of the Duke of Parma, consisting of six reliefs in alabaster from the life of the Virgin (about 1570; restored). Opposite, at the end of the S. Aisle, is a monument by *J. Jaquet*, erected in 1856 to Aug. dal Pozzo, Marquis de Voghera (d. 1781), commander of the Austrian forces in the Netherlands. — The Choir contains mural paintings of processions by *Van der Plaetsen*, being an exact reproduction of the originals of the 15th cent. discovered here in 1860 in a state beyond restoration. To the right and left of the choir are chapels in the baroque style. That on the left is the burial-chapel (17th cent.) of the Princes of Thurn and Taxis, sumptuously adorned with black and white marble; it contains a statue of St. Ursula, by *Duquesnoy*, and an angel holding a torch, by *Grupello*.

To the left opens the **Square du Petit-Sablon** (Pl. D, 5), or *Kleine Zavel*, surrounded by a handsome iron railing, designed by *X. Mellery* (1882), with 48 small bronze figures representing the Artistic and Industrial Guilds of the 16th century. In the upper part of the square rises the **Monument of Counts Egmont and Hoorn*, by Ch. A. Fraikin (1864), originally erected in the Grand' Place on the spot where the execution took place. Ten marble statues of celebrated contemporaries of the counts were erected in 1890 in a half-circle round the monument. These represent (from left to right): Marnix of Ste. Aldegonde (p. 298) by *P. de Vigne*, Abr. Ortelius (p. 183) by *J. Lambeaux*, B. van Orley by *Dillens*, J. de Locquenghien by *G. van den Kerckhove*, Ger. Mercator by *L. P. van Biesbroeck*, Dodonæus (p. 160) by *A. de Tombay*, Corn. Floris de Vriendt by *J. Pecher*, H. van Brederode by *J. A. van Rasbourgh*, L. van Bodeghem by *J. Cuypers*, and William of Orange by *C. van der Stappen*. — The upper exit from the square leads to the Rue aux Laines, opposite the main portal of the —

Palace of the Duc d'Arenberg (Pl. D, 5), once the residence of Count Egmont, erected in 1548, restored in 1753 and again after a fire in 1892, which destroyed the apartments once occupied by

Count Egmont. The right wing is modern. On the first floor of the left wing is a valuable **Collection of Pictures* (about 160 in number), mainly of the Flemish and Dutch schools of the 17th cent. and almost all in admirable preservation. Adm., see p. 96.

Gallery (afternoon-light best). To the left of the entrance: *Ph. Wouverman*, Peasants; *D. Teniers the Younger*, Bagpipe player; *A. Cuyp*, Horses; *Rembrandt*, Tobias healing the eyes of his father (1636); *P. de Hooch*, °Interior; *D. Teniers the Younger*, Ninepin-players; above, *B. van der Helst*, Married couple; *J. van Ravesteyn*, Portrait; *J. van Craesbeeck*, The artist's studio; *Adr. van Ostade*, Interior of a tavern (1655); *G. Dou*, Old woman counting her money. Opposite, on the window-wall, *Kokarsky*, Portrait of Marie Antoinette, painted in the Temple shortly before her removal to the Conciergerie (1793). On the main wall: *A. Cuyp*, Gray horse; *D. Teniers the Younger*, Dead calf; above, *Jac. Jordaens*, 'Zoo de ouden zongen, zoo piepen de jongen' ('As the old have sung, so pipe the young'); *G. Terburg*, Musical entertainment; *K. du Jardin*, Rest at the tavern; *Paul Potter*, Cattle resting; *Rubens*, Five portraits. Three heads of angels, Sketch; *Gabriel Metsu*, °Love-letter; *J. van der Heyde*, View of a town; *A. van der Neer*, °Sea-scene by moonlight (1644); *Jan Steen*, Wedding at Cana of Galilee, a large canvas with numerous figures; *Ph. Koninck*, Landscape; *Adr. Brouwer*, Interior of a tavern; *Quir. van Brekelenkam*, Tailor's workshop (1664); *Adr. van Ostade*, Boor smoking; *A. van Everdingen*, Waterfall; *Jac. van Ruysdael*, Waterfall; *M. Hobbema*, °Forest-scene; *Brekelenkam*, The teacher (1660); *Watteau* (or *Pater*), °Bathing in the open air, °Fête-galante, °Lady at her toilet; *Gonz. Coques*, *Jan Brueghel*, and *J. van Kessel*, Christ at the house of Lazarus; *Nic. Maes*, °Scholar; *Van der Goes*, Madonna in Gothic architecture. — To the right of the entrance: *Corn. Dusart*, Peasants in front of a tavern; *D. Teniers the Younger*, The smokers; *D. Teniers the Elder*, Farm-yard; *Jan Vermeer*, °Young girl; *J. van de Cappelle*, °Calm sea. Opposite, on the window-wall, *A. van Dyck*, St. Martin (sketch for the painting at Saventhem, p. 236). On the main wall: *W. van de Velde the Younger*, Sea-piece (1663); *G. Berckheyde*, View on a canal; above, *Corn. de Vos*, Portrait; *Sol. van Ruysdael*, River scene; *Jac. van Ruysdael*, Winter landscape; *Ph. Wouverman*, In camp; *Frans Hals*, °Merry toper (painted according to Bode ca. 1635); *Adr. van de Velde*, Pasture with cattle; *N. Berchem*, Flocks resting.

Room I. *A. van Dyck*, Count Albert of Arenberg, Portrait of Anna Maria of Camudio (ca. 1630), Portrait of a lady; *Jac. Jordaens*, °Rape of Amphitrite; *Jan Fyt*, Fish.

Room II. *Adr. van Utrecht* and *D. Teniers the Younger*, Trophies of the chase; *Hondecoeter*, Poultry yard; *B. van der Helst*, Portrait of a man; *Jan Both*, Southern landscape; *A. de Gelder*, Holy Family.

In the Rue des Petits-Carmes (Karmelieten-Straat), diverging to the N.E., an inscription beside the upper gate of the Grenadier Barracks (Pl. D, E, 5; left) announces that the building occupies the site of *Count Kuilemburg's Palace*, pulled down in 1568. In this palace between three and four hundred of the Netherlands nobles met and drank success to the 'Gueux' on April 6th, 1566, the day after the presentation of their 'Request' to the vice-regent Margaret of Parma, praying for the abolition of the inquisitorial courts. The Duke of Alva afterwards lived in the palace, and here he arrested Counts Egmont and Hoorn on Sept. 9th, 1567.

The palace occupied by the Duchess Margaret of Parma was in the Place Royale (p. 99). At the moment when the petition was presented, Count Berlaimont, one of the courtiers, whispered to the princess, whose apprehensions had been awakened by the sudden appearance of the cortège, '*Madame, ce n'est qu'une troupe de gueux*' (*i.e.*, beggars), in allusion to their supposed want of money. The epithet was overheard, and rapidly communicated to the whole party, who afterwards chose it for the name of their faction.

We return to the Rue de la Régence. The first building on the left beyond the Petit Sablon is the **Conservatoire Royal de Musique** (Pl. D, 5), built in 1876–77 by *Cluysenaar*. The pediment-group is by *Ch. van der Stappen*. In the concert-hall (concerts, see p. 95) is an organ by Cavaillé-Col. The Conservatoire possesses the most important **Collection of Musical Instruments*, from the 16th cent. onwards, in Europe, now exhibited in the wing at the back of the building, Rue aux Laines 11 (adm., see p. 96; large scientific catalogue by V. Mahillon, the founder of the collection, 5 fr.). The *Musée Ancien* is on the first floor, the *Musée Ethnographique* on the second. — Adjacent is the *Synagogue* (Pl. D, 5), a building in the Romanesque style by *De Keyser* (1878).

The Rue de la Régence and the Place Poelaert, in which it ends, are terminated on the S.W. by the —

****Palais de Justice** (Pl. C, D, 5, 6), an edifice designed on a most ambitious scale by *Jos. Poelaert*, begun in 1866 under the superintendence of *Wellens*, and inaugurated in 1883. The cost of the building amounted to about 44 million francs (1,760,000*l.*). It is the largest architectural work of the 19th century, and is certainly one of the most remarkable, if not one of the most beautiful, of modern buildings. The area of the building is 270,000 sq. ft., considerably exceeding that of St. Peter's at Rome (see p. 173). The inequalities of the site added greatly to the magnitude of the task. The principal façade, next the Place Polaert, has two projecting wings, connected by a double colonnade, and a large portal approached by a spacious flight of steps. This façade has but two stories, while the side-façades, farther down the slope, have three, and the rear-façade four. Above the main body of the building rises another rectangular structure surrounded with columns; this supports a drum or rotunda, also encircled with columns, while the summit of the whole is formed by a comparatively small dome, the gilded crown on the top of which is 340 ft. above the Place Poelaert. The rotunda is embellished with colossal figures of Justice, Law, Strength, and Clemency, by *Dutrieux*, *Desenfans*, *Vinçotte*, and *De Tombay*. The huge and massive pile forcibly suggests the mighty structures of ancient Egypt or Assyria; but in details (pilasters, columns, pediments, cornices) the Græco-Roman style has been adhered to.

An adequate conception of the size of the building can be obtained only by a visit to the interior (adm., see p. 97). This includes 27 large court-rooms for the supreme courts of Belgium and for the provincial civil and criminal courts of Brabant; 245 other apartments for the judges, officials, etc.; and 8 open courts.

From the main portal in the Place Polaert the great flight of steps ascends through the vestibule to the spacious *Salle des Pas Perdus*, or waiting-room. The vestibule is adorned with colossal statues of Demosthenes and Lycurgus (to the right) and of Cicero and Ulpian (to the left). The Salle des Pas-Perdus, in which the

advocates may be seen in consultation with their clients, has an interior height of 320 ft. and, with its flights of steps and galleries, an area of about 4300 sq. yds. In the anteroom on the right debouches the flight of steps (171) ascending from the Rue des Minimes. The court-rooms are accessible to the public from the galleries. Apart from the rich oaken or marble lining of their walls they are destitute of artistic embellishment. The effective group of Justice between Law and Clemency, by Jul. Dillens (d. 1904), in the N. gallery, is to be reproduced in marble. The finest court-rooms are the *Salle de la Cour de Cassation*, in the N.E. wing, and the *Salle des Séances Solennelles*, in the N.W. wing. The balcony of the anteroom to the latter commands a fine view of the lower part of Brussels. — Ascent of the dome, see p. 97.

The broad Rue des Quatre-Bras, running to the S.E. from the Place Poelaert, joins the *Boulevard de Waterloo* opposite the *Avenue Louise* (p. 142).

Tramways Nos. 2 (5) and 8 on p. 93 and the Bourse-Place Stéphanie line of the Chemins de Fer Economiques (p. 94).

b. The Royal Museums and Library.

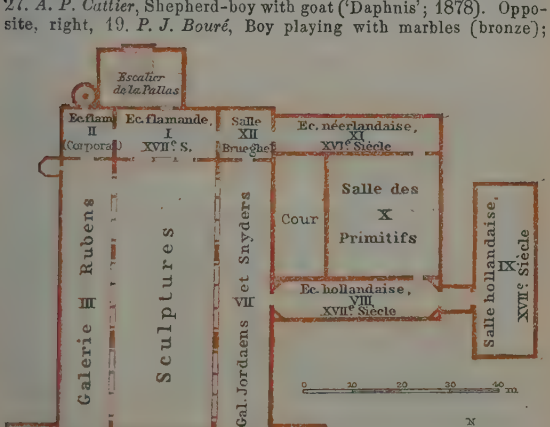
Opposite the Palais du Comte de Flandre, at the beginning of the Rue de la Régence (pp. 100, 103), rises the —

Palais des Beaux-Arts (Pl. D, 4), built in 1875-81, in the classical style, by *Alph. Balat*. The building was originally intended for various artistic purposes, but in 1887 it was arranged for the reception of the royal collections of sculpture and old paintings. The central portion, with three portals, is embellished by four massive granite columns with bronze bases and capitals. On the tops of the columns are four colossal figures, representing Music, Architecture, Sculpture, and Painting, by *De Groot*. In the medallions above the portals are three bronze busts: Rubens (in the centre; by *Van Rasbourgh*), Jean de Boulogne (by *Cuypers*), and Jan van Ruysbroeck (see p. 128; by *Bouré*), and over the windows are two marble reliefs, Industrial Art and Music, by *Brunin* and *Vinçotte*. — In front of each of the wings stands an allegorical group in bronze: on the left, Instruction in Art, by *C. van der Stappen* (comp. p. lxxvii); on the right, Triumph of Art, by *P. de Vigne*. — The S. lateral façade also (reached through the garden-door No. 3bis) is adorned with bronze sculptures, placed upon the balustrade of the projecting terrace and representing Assyrian, Egyptian, Greek, Roman, Spanish, French, Italian, German, Dutch, and Flemish Art. The figures of Flemish and German Art are by *Jul. Dillens*. The gilded Genius on the dome is by De Groot (comp. p. 145). — Adm., see p. 97.

The Vestibule contains marble sculptures by *L. Godecharle* and busts of eminent persons. At the end to the left is the *Escalier de la Diane*, and at the end to the right is the *Escalier du Narcisse*, ascending to Room IV and Room VI respectively of the picture-

gallery (see pp. 111, 112). These staircases owe their names to the statues by *Grupello*, formerly in the park. Straight in front is the —

***Musée de Sculpture**, in the great central hall that occupies the entire height of the building. The collection consists almost exclusively of modern Belgian works, with a few isolated specimens of foreign sculptors, mostly French. The chief attraction for most visitors will probably be the collection of Constant Meunier's studies of workmen and industrial life, represented by over twenty large and small bronze figures and reliefs (comp. p. lxxvii). Catalogue out of print. — By the entrance: to the right, 63. *P. de Vigne*, Immortality; to the left, 432. *Ch. van der Stappen*, Man with a sword. — Along the left side-wall: No number, *Jul. Dillens*, Peace; *332. *C. Meunier*, The puddler (bronze); 66 (and 73, 72, & 69 farther on), *P. de Vigne*, Bronze busts; 106. *W. Geefs*, The amorous lion; 27. *A. P. Cattier*, Shepherd-boy with goat ('Daphnis'; 1878). Opposite, right, 19. *P. J. Bouré*, Boy playing with marbles (bronze);



411. *Eug. Simonis*, Innocence (1839); No number, *Rodin*, Bust of F. Guillaume, the sculptor; 162. *Jos. Geefs*, Triumph of Cupid; left, *331. *C. Meunier*, Firedamp ('le Grisou'). — In the centre of the room, to the right: *W. Geefs*, Statue of Leopold I. — Farther on, to the left, small bronzes by *C. Meunier*: 336. Philosopher; 346.

'Travailleurs de la Mer' (relief); 344. Ecce Homo; 347. 'La Glèbe' (peasants dragging a plough; relief); 345. Old mining-pony. Also, *Vict. Rousseau*, The way to life ('Vers la Vie'; small bronze group). — Farther on, to the right, 410. *Ch. Samuel*, Woman's triumph ('l'Hommage'); 324. *J. Lagae*, Mother and child; 433. *Ch. van der Stappen*, Sphinx. To the left: *V. van Hove*, Chastised slave (1855; from 'Uncle Tom's Cabin'). In front of the rear wall, *E. Rombaux*, Daughter of Satan; *V. Rousseau*, 'Les Trois Sœurs de l'Illusion' (marble).

We return along the right side-wall. 402. *Victor Rousseau*, Demeter (1898); 29. *G. Charlier*, Prayer; 81. *P. Dubois*, Seated figure of a lady. Opposite, *J. Dillens*, 79. Figure for a tomb, No number, Bust of Frédéric, the painter. In the centre, *Jef. Lambeaux*, Brabo (p. 177; bronze). To the left are small bronzes by *Meunier:* 340. Toper ('l'Homme qui boit'); No number, Miner with his lamp; 355. Canal-man on horseback ('le Haleur'), 341. Miner working (relief); 343. Iron-worker ('Marteleur'). *V. Rousseau*, Bust of Meunier. Small bronzes by *Meunier:* 338. Quarryman; 333. 'Antwerp' (bust of a dock-labourer); 337. Shipwrecked; 339. Stone-cutter; 334. Worker in a rolling-mill. Behind are two large plaster *Reliefs, designed for a Monument to Labour that occupied *Meunier* for the last ten years of his life but was never executed: Manufacture (handling a burst crucible in the furnace of a glass-work), Mining. — Farther on: 74. *P. de Vigne*, Bronze bust; 325. *J. Lagae*, Bronze bust. Opposite, *A. Rodin*, 339. Caryatid, 400. The thinker; 172. *Godecharle*, Bust of Bonaparte as First Consul. To the left, 483. *H. Vinçotte*, Catiline; by the wall, 14. *A. Bartholomé*, The departure. Nearer the entrance, No number, *Meunier*, Miner. — Round the walls are busts of artists and savants. On the walls are eight large pieces of tapestry, manufactured at Brussels, with scenes from the history of the foundation of Rome, probably after cartoons by *P. Coecke* (ca. 1540). In the cabinets are terracottas by *Faid'herbe*, *François* and *Jérôme Duquesnoy*, *A. Quellin*, and others.

The side-room to the left (corresponding to R. III on the first floor; comp. Plan p. 107) is devoted to the **Foreign Paintings**, including Italian works of the 16-17th cent., French works before the middle of the 19th cent., British works of the 18th and 19th cent., a few Spanish works, etc. (poorly lighted). We begin in the corner to the right: 496. *Paolo Veronese*, Juno strewing her treasures on Venice (ceiling-painting from the Doges' Palace); 140. *Carlo Crivelli*, Madonna and Child, with St. Francis of Assisi; 346. *Pannini*, Ruins of Rome; 497. *Carletto Caliari*, Holy Family with SS. Theresa and Catharine (damaged); 372. *Ribera (Spagnoletto)*, Apollo and Marsyas (damaged); 91. *Carreño de Miranda*, Equestrian portrait of Charles II. of Spain; 508. *Sim. Vouet*, St. Carlo Borromeo at prayer; 295. *Raphael Mengs*, Portrait of Michelangelo Cambiaso. — On the window side, as we return. Section 1: 700. *Moretto* (?), Full-length portrait. Section 2: No number, *A. Decamps*, Battle with the Cimbri; 733. *P. Delaroche*, Head of a monk (1837); 735. *Géricault*, Wreckage (1824); 729. *L. David*, Portrait of a boy; 726. *Corot*, Sea-piece. Section 3: *Sir H. Raeburn*, Portrait; 747. *Reynolds*, Chambers the architect; 724. *John Astley* (?), Portrait. Section 4: 728. *L. David*, Portrait of De Vienne, the composer; 738. *F. Goya*, Portrait of a girl; 472. *Theotocopuli*, surnamed *El Greco* (not Tintoretto), Miraculous appearances at the martyrdom of St. Mark; 736. *Géricault*, St. Martin; 743. *Sir*

Thos. Lawrence, Portrait; 725. *J. Constable*, Study of clouds; 706. *G. B. Tiepolo*, Sacrifice of Polyxena (damaged); 742. *Eug. Isabey*, Blessing the shipwrecked. Section 5: 732. *E. Delacroix*, Apollo and the Python (sketch for the ceiling-painting in the Louvre); 741. *Ingres*, Augustus listening to the Æneid (sketch for the picture in Toulouse); 731. *A. Decamps*, Butcher's shop in Turkey; 473. 474. *Tintoretto*, Portraits; *727. *L. David*, 'L'An Deux' (Marat's death; 1793). Section 6: *756. *F. Goya*, Scene from the Inquisition (sketch); 740. *P. Huet*, Landscape in Brittany. Section 7: 197. *Guardi*, Interior of St. Mark's; 353. *A. Pereda*, Still-life; *726. *Claude Lorrain*, Landscape, with Æneas and Dido hunting. Section 9: 158. *G. Poussin*, Landscape. — The adjoining corner-room contains photographs of the chief works of Flemish painters in other galleries.

The First Floor, on which is the picture-gallery, is reached by the *Escalier de la Pallas*, or grand staircase, at the N.W. end of the hall of sculpture, at the foot of which is an allegorical fountain-group by *Grupello*. On the first landing is a portrait in relief of Alph. Balat, the architect (p. 106), by *Vinçotte*, and at the head of the staircase, a statue of Pallas by *Godecharle*. Here we turn to the right into the first room of the —

***Gallery of Old Pictures** *(Tableaux Anciens)* of the Flemish and Dutch schools. The Brussels gallery, which was founded in 1803 and purchased from the city by the state in 1841, has gradually increased in importance, until now it is almost equal to the gallery at Antwerp. Curator, *Prof. A. J. Wauters*, the painter. Large illustrated catalogue (1908), 6 fr.; small catalogue *(catalogue abrégé;* 1909), 1½ fr., without illustrations 50 c. Some of the new attributions in the catalogue are questioned.

The Early Flemish School of the 15th cent. is represented by a large number of pictures specially important to the critical art-student of that period; but among these are several works of great interest to all lovers of art, such as Adam and Eve by *Jan van Eyck* (R. X, No. 170), the Pietà by *Roger van der Weyden* (R. X, No. 516), the Justice of Emp. Otho by *Dierick Bouts* (R. X, Nos. 65, 66), the portraits by *Hans Memling* (R. X, Nos. 292, 293, 294), and St. Anna by *Quinten Matsys* (R. X, No. 299). Flemish and Dutch art of the 17th cent. has also, through judicious purchases, gradually come to be most favourably represented. The pictures by *Rubens* at Brussels cannot indeed be compared in beauty with those at Antwerp; but his Adoration of the Magi (R. III, No. 377) ranks among the finest treatments of this subject, and his portraits (R. VII, Nos. 386, 387) and the small Madonna with the rose-bush (R. VII, No. 390) also deserve attention. The versatile industry of *Jac. Jordaens* is well represented in this gallery (R. VII) The few works by *Van Dyck* belong to the period before he settled in England. The Miraculous Draught of Fishes by *G. de Crayer* (R. III, No. 126) and the large Village Feast by *Teniers the Younger* (R. VI, No. 457) may be specified among the Flemish works. Good specimens of the Dutch School are the small portrait of Willem van Heythuysen (R. IX, No. 203) and the half-length portrait of Prof. Hoornebeek (R. IX,

No. 202) by *Frans Hals*, and the portraits by *Rembrandt* (R. IX, No. 367), *B. van der Helst* (R. VIII, Nos. 214-216), *Th. de Keyser* (R. IX, Nos. 250, 251), and *Nic. Maes* (R. IX, No. 279). Attention should be given also to the genre-scenes by *Jan Steen* (R. IX, Nos. 444, 445) and *G. Metsu* (R. IX, No. 296), the landscapes of *M. Hobbema* (R. IX, No. 220) and *Jan Both* (R. IX, No. 52), and the still-life pieces of *Abr. van Beyeren* (R. IX, No. 36) and the *De Heems* (RR. VIII and IX). More historical than artistic interest attaches to the pictures of official processions ('Ommeganck') by *D. van Alsloot*, *J. Wildens*, and others, and of battles by *P. Snayers* (R. VII, No. 430, etc.), which illustrate the public life of the 16th and 17th centuries.

Room I (Flemish School of the 17th cent.). — On the end-wall, to the left: 477. *A. van Utrecht*, Fruit; 322. *P. Neeffs the Elder*, Interior of Antwerp cathedral. — 323. *P. Neeffs the Elder*, Interior of Antwerp cathedral; 718. *J. Jordaens*, The Prodigal Son; *G. de Crayer*, 124. Madonna of the rosary, 125. Assumption of St. Catharine; 95. *Ph. de Champaigne*, Presentation in the Temple. — 82. *Jan Brueghel*, Autumn; 175. *P. François*, The test; 121. *J. van Craesbeeck*, Musical party; 245. *J. Jordaens*, Apostle's head (coloured sketch); 259. *J. M. Molenaer* (not N. Lafabrique), Youth counting money; *D. Ryckaert*, 405. The alchemist, 406. Rustic meal.

Room II, on the right. — 432. *P. Snayers*, Festival of the archers' guild of the Grand Serment at the church of Notre Dame du Sablon in 1651; 5, 4. *D. van Alsloot*, Procession in the market-place of Brussels in 1615; between these, 318. *A. Moro (Sir Anthony More?)*, So-called portrait of the Duke of Alva. — 138. *G. de Crayer* (?), The Virgin as patroness of the Grand Serment; 6. *D. van Alsloot*, Fête in the park of Tervueren; 468. *Th. van Thulden*, Adoration of the Holy Sacrament (1637); *A. Sallaert*, 409. Procession of virgins at the church of Notre Dame du Sablon, 408. Festival of the Grand Serment at the same church in 1615. — 38. *Karel E. Biset*, Tell and the apple, with the members of the guild of St. Sebastian as spectators. — We now turn to the left into the long and narrow —

Room III (Galerie Rubens). Between the columns on the left are bronze busts of Flemish artists. — By the entrance-wall: 465. *Th. van Thulden*, Flemish wedding; 156. *Fr. Duchatel*, Procession of the Knights of the Golden Fleece. — 129. *G. de Crayer*, Martyrdom of St. Blasius; *P. de Vos*, 507. Horse attacked by wolves, 506. Stag-hunt; between these, 380. *Rubens*, Pietà (studio-piece; freely restored); 244. *Jordaens*, Portrait of a lady (1641); 382. *Rubens*, Venus in Vulcan's smithy (the latter a modern addition); 154. *G. de Crayer*, Portrait of an abbot. *Rubens*, *377. Adoration of the Magi (painted about 1615 for the Capuchins at Tournai); 374. Way to Golgotha, with Christ in the centre, collapsing under the weight of the cross, of which Simon of Cyrene is relieving him, in front are the thieves in chains (1636-37); 376. Christ hurling thunderbolts against the guilty world, while the Virgin and St. Francis intercede

(painted ca. 1633 for the Franciscans at Ghent); *383, *384. Portraits, over life-size, of Archduke Albert (d. 1621) and his consort, the Infanta Isabella (d. 1633), painted for the triumphal arch erected on their entry into Antwerp in 1635 (comp. p. 192). Between the last two, *241. *Jordaens*, Susannah and the Elders; *126. *G. de Crayer*, The miraculous draught of fishes; 375. *Rubens*, Martyrdom of St. Livinus, whose tongue the executioner has torn out and offers to a hungry dog, one of the great master's most repulsive pictures, painted about 1635 for the Jesuits at Ghent; 437. *Snyders*, Stag-hunt. — 178. *Jan Fyt*, Dead game on a cart drawn by dogs; 435. *Fr. Snyders* (?, or *Adr. van Utrecht*), Still-life. — On easels: 771. *P. François*, Portrait; 769. *Jan Fyt*, Boar-hunt; *777. *A. van Dyck*, F. Duquesnoy, the sculptor, acquired from King Leopold II. in 1909.

Room IV (Salle van Dyck). To the right: *388. *Rubens*(?), Theophrastus Paracelsus; *G. van Tilburg*, Family portrait; 669. *Seb. Vrancx*, Horse-market; 458. *D. Teniers the Younger*, Picture-gallery of Archduke Leopold William, with the names of the masters on the frames (1651); 245. *Jordaens*, Head of an Apostle (study); 167. *A. van Dyck*, Crucifixion (sketch for the altar-piece mentioned on p. 65); 243. *Jordaens*, St. Ives, patron-saint of lawyers (1645); *163. *A. van Dyck*, Drunken Silenus supported by a Satyr and a Bacchante; 157. *Fr. Duchatel*, Two children; *161. *Van Dyck*, Full-length portrait of the Genoese admiral, Gian Vincenzo Imperiale, from the Palazzo Balbi in Genoa (1626); 288. *P. Meert*, Presidents of the guild of fishmongers at Brussels; 164. *Van Dyck*, Crucifixion of St. Peter; 438. *Snyders*, Still-life; 268. *P. van Lint*, Portrait of the artist; *121. *J. van Craesbeeck*, Merry musical party; 687. *D. Ryckaert*, Old man by the fire; 678. *Jer. Janssens*, Game of forfeits ('la main chaude'); 663. *Jan Fyt*, Still-life; 371. *J. de Reyn*, Portrait.

Room V (Salle Rubens). To the left of the entrance: 659. *Van Dyck* or *Rubens*, Portrait; 478. *A. van Utrecht*, Still-life (1648); 448. *H. Steenwyck the Elder*, Interior of St. Peter's Church in Louvain. — To the right, further on: 698. *J. Suttermans*, Portrait; 675. *Ehrenberg*, Interior of the Jesuits' Church in Antwerp in 1667. — 652. *G. de Crayer*, Five saints; *Phil. de Champaigne*, 96. St. Ambrose, 97. St. Stephen; between these, *381. *Rubens*, Christ and the woman taken in adultery (studio-piece); *378. *Rubens*, Assumption, the artist's first work of the kind, painted ca. 1618-20 for the Carmelite church in Brussels; *A. van Dyck*, 165. St. Anthony of Padua, 166. St. Francis of Assisi; between these, *605. *Flemish School of the 17th Cent.* (or *Van Dyck?*), Family group; 133. *G. de Crayer*, Christ appearing to St. Julian Hospitator and his wife Basilissa, who had received him the day before as a weary traveller. — 423. *Jan Siberechts*, Flemish farm-yard (1660); 100. *Ph. de Champaigne*, Portrait of the artist (1668); above, 229. *J. B. Huysmans*, Landscape with cattle; further on, 453. *J. Suttermans*, Christina of Lor-

raine, Grand Duchess of Tuscany; 228. *Corn. Huysmans*, Landscape. — 715. *Rubens*, Christ and Nicodemus.

Room VI (Salle Teniers). To the right: *Rubens*, 396. Fall of the Titans, 395. Rape of Hippodameia, 394. Mercury and Argus (sketches for the pictures in the Prado Gallery); 509. *Ad. van Nieulant*, Carnival on the ice at Antwerp; 683. *Corn. de Vos*, Jan Roose, Burgomaster of Antwerp; *D. Teniers the Younger*, 460. Landscape, *457. Flemish village-feast (1652); above, 385. *Rubens*, Archduke Ernest, Stadtholder of the Netherlands; 391. *Rubens* (?), Landscape with the hunt of Meleager and Atalanta; 162. *Van Dyck*, A.de la Faille, a magistrate of Antwerp (ca. 1630); 411. *Dan. Seghers*, Flowers; 393. *Rubens*, Martyrdom of St. Ursula and her companions (sketch); 83. *D. Teniers the Younger* and *J. Brueghel*, Temptation of St. Anthony, in a wreath of flowers; above, 475. *D. Teniers the Younger* and *L. van Uden*, Setting out for market; *455. *D. Teniers the Younger*, The five senses; 711. *Van Dyck*, Rinaldo and Armida; 461. *D. Teniers the Younger*, Landscape; 722. *Sim. de Vos*, Isabella Roose; 471. *G. van Tilburg*, The five senses (five small pictures); 662. *P. Snayers*, Pilgrimage of the Infanta Isabella to the Chapel of St. Anne in Laeken, with a view of Brussels in the background; 113. *G. Coques*, L. Faidherbe, the architect and sculptor; *459. *D. Teniers the Younger*, Temptation of St. Anthony; *78. *Adr. Brouwer*, Flute-player; *D. Teniers the Younger*, *462. Portrait of a young man, 456. The village-doctor; 77. *Adr. Brouwer*, Peasants carousing.

Room VII (Galerie Jordaens & Snyders). On the entrance-wall: 434. *Snyders*, Still-life; *664. *Jordaens*, Twelfth Night ('le roi boit'); 476. *A. van Utrecht* and *J. Jordaens*, Fishmonger's and poulterer's shop; 234. *Jordaens*, St. Martin casting out a devil (1630); 302. *Ad. Fr. van der Meulen*, Camp of Louis XIV. at Tournai. *Jordaens*, 237. Allegory of the vanity of earthly things; 236. Triumph of Prince Frederick Henry of Nassau (comp. p. 340; sketch); *238. Pan and the peasant who blew hot and cold (from Æsop's Fables). 433. *Snyders*, Still-life; 240. *Jordaens*, Pan and Syrinx; above, 518. *J. Wildens*, Festival on the Scheldt at Antwerp (1636); *436. *Snyders*, Garland of fruit; *235. *Jordaens*, Abundance; *Rubens*, 392. Wisdom conquering War and Discord, sketch for a ceiling-painting at Whitehall Palace. *386, *387. Portraits of Charles de Cordes and his wife (1618), 390. Madonna with the rose-bush; 389. *Van Dyck* (or *Rubens*?), Four heads of negroes (study); 493. *Snyders*, Heads of deer (study); *242. *Jordaens*, Twelfth Night; 379. *Rubens*, Coronation of the Virgin (studio-piece); 127. *De Crayer*, The hermits SS. Paul and Anthony fed with bread by a raven; 179. *Jan Fyt*, Still-life; *Jordaens*, 691. Triumph of Bacchus, 239. Rebecca and Eleazar (landscape by *J. Wildens*). — Between the pillars: 430. *P. Snayers*, Siege of Courtrai by the Spaniards in 1648 (painted in 1650). — From the centre of this gallery, where we enjoy a splendid retrospect of the large pictures in the Rubens gallery, we enter —

Room VIII (Dutch School of the 17th cent.). — To the right: 403. *Salomon van Ruysdael*, River-scene (1634); 281 and (opposite) 282. *Nic. Maes*, De Rasières and his wife; right, 490. *W. van de Velde*, View of the Zuiderzee; 204. *Corn. de Heem*, Fruit; 491. *J. van de Velde*. Still-life; 529, 528. *Wynants*, Landscapes; 718. *G. Berckheyde*, Sermon in the church of Haarlem; 277. *Is. Luttichuys*, Portrait; 232. *Karel du Jardin*, Italian landscape; 692. *Adr. van der Croos*, View of The Hague; *215. *B. van der Helst*, Wife of the painter; 256. *J. van der Meer of Haarlem* (not Ph. Koninck), Dunes; 511. *Corn. Janssens van Ceulen* (not Abr. de Vries), Portrait; 141. *A. Cuyp*, Interior of a stable; 665. *Jan Vermeer van Delft*, 'L'homme au chapeau'; above, 398. *J. van Ruysdael* (?), Wooded landscape; 345. *Palamedesz.* Musical party; 501. *A. de Voys*, The merry toper; 145. *Adr. van Ostade* and *C. Decker*, Weaver's work-room; 463. *G. Terburg*, Portrait; 314. *P. Molyn*, Festival by night; above, 267. *J. Lingelbach*, Ruins of Rome; *Unknown Master*, 713. Portrait, 751. Books and a globe; 661. *Nic. Maes*, Portrait; 70. *Q. van Brekelenkam*, Seamstresses; *214. *B. van der Helst*, Portrait of the artist; 326. *A. van der Neer*, Canal at moonrise; 209. *J. de Heem*, Still-life; 142. *A. Benj. Cuyp*, Fish-selling on the beach at Scheveningen; 284. *E. Maes*, Portrait; 703. *Eyb. van der Neer*, Beach at Scheveningen; 151. *J. van der Does*, Shepherd-boys with flock; 701. *Jan Lys*, Twelfth Night; 45 and (opposite) 44. *F. Bol*, Portraits; 407. *H. Saftleven*, Barn (1654); 617. *Unknown Master*. Old woman on her deathbed; 364. *Jan van Ravesteyn*. Portrait; 225. *G. van Houckgeest*, Interior of the Nieuwe Kerk at Delft (1653); 32. *Nic. Berchem*, Landscape with cattle; 173. *G. Flinck*. Portrait; 343. *Is. van Ostade*. Winding yarn; 233. *K. du Jardin*, Return of the herd; 221. *M. Hobbema*, Forest of Haarlem; 527. *Wynants*, Landscape; above, 660 *Adr. van Staveren*, Old man; *216. *B. van der Helst*, Portrait; 325. *A. van der Neer*, Winter sports; above, 93. *Janssens van Ceulen*, Portrait; 33. *G. Berckheyde*, Market-place and Groote Kerk at Haarlem; 525. *P. Wouwerman*. White horse; 26. *Abr. Begeyn*, On the Mediterranean; 146. *C. Decker* (?), The wooden bridge; 526. *P. Wouwerman*, Riding-school; 207. *J. D. de Heem*. Flowers; 69. *J. de Bray*, Portrait; 42. *Mart. Boelema*, Still-life (1644); 399. *J. van Ruysdael*, Haarlemmer Meer; 327. *A. van der Neer*, Pasture by the Yssel, night-scene; 524. *P. Wouwerman*, Setting out for the hunt.

Room IX (Dutch School of the 17th cent.). To the right: 673. *Jan Both*, Italian landscape; 329. *M. Nellius*, Fruit; 147. *D. van Delen*, Court of a palace; 522. *Em. de Witte*, The sermon; *296. *G. Metsu*, The breakfast; *203. *Frans Hals*, Portrait of Willem van Heythuysen; above, 695. *Abr. Bloemaert*, Christ at Emmaus; 208. *J. D. de Heem*, Vanity (a skull surrounded by books, compass, spurs, and spirit-flask); 87. *G. Camphuysen*. Peasant interior; 500. *H. C. Vliet*, Interior of the Oude Kerk at Delft; 616. *Unknown Master*, Lady at her toilet; *367. *Rembrandt*, Portrait (1641); 280. *N. Maes*,

Old woman reading; 252. *Is. Koedyck*, Interior; 206. *J. D. de Heem*, Abundance; 210. *Jac. de Claeu*, Still-life; *445. *Jan Steen*, The 'Rederyker' (*i.e.* rhetoricians or members of 'Rederykamern'; these were literary clubs well known in the 16th and 17th cent., which celebrated public festivals by holding recitations and debates); above, 342. *Is. van Ostade* (?), Travellers at an inn (1660); 404. *Rachel Ruysch*, Flowers and fruit (1704); above, 47. *F. Bol*, Portrait; 356. *E. van der Poel*, Peasant interior; 339. *Adr. van Ostade*, The herring-eater; 400. *J. van Ruysdael* (?), A glade; 341. *Adr. van Ostade*, Village inn; 328. *A. van der Neer*, Conflagration at Dordrecht; above, *52. *J. Both*, Italian landscape; *220. *Hobbema*, Watermill; above, 46. *F. Bol*, Saskia van Uylenburg, wife of Rembrandt (1634); *223. *M. d'Hondecoeter*, Cock crowing; 368. *Rembrandt* (?), Old lady; *36. *Abr. van Beyeren*, Still-life; above, *G. Victors*, Study of animals; 670. *B. van der Helst* or *Janssens van Ceulen*, Portrait; 365. *J. van Ravesteyn*, Portrait; *196. *Van Goyen*, View of Dordrecht (1644); *279. *Nic. Maes*, Old woman sleeping; 302. *Sal. van Ruysaâel*, Ferry; 37. *A. van Beyeren*, Fish; 83. *P. Moreelse*, Portrait; 249. *Thom. de Keyser*, Portrait (1636); 188. *A. de Gelder*, Old man offering a gift to a lady; 257. *Ph. Koninck*, Landscape; 153. *G. Dou*, Portrait of himself by candle-light; *250, *251. *Thom. de Keyser*, Portraits; 742. *A. van der Neer*, Conflagration; 446. *Jan Steen*, Twelfth Night; above, 397. *Jac. van Ruysdael*, Landscape, with figures by *A. van de Velde;* 753. *Unknown Master*, Portrait; 1. *W. van Aelst*, Hunting equipment (1643); 344. *A. Palamedesz*, Portrait; 699. *Jan van Noordt*, The little drummer; 674. *P. Claesz*, Breakfast-table (1643); 530. *J. Wynants*, River-scene; *202. *Fr. Hals*, Professor J. Hoornebeek of Leyden (1645); *88. *J. van de Cappelle*, Calm sea; *444. *Jan Steen*, The gallant offer; 696. *G. Dou* or *Sal. Koninck*, The philosopher; 160. *C. Dusart*, Village-fair (1695); 513. *J. Weenix*, Trophies of the chase; 447. *Jan Steen*, Operation; 704. *A. Rottenhammer* (German school), Dance of Cupids; 340. *A. van Ostade*, The Flemish trio; 514. *J. Weenix*, Dead cock; 686. *H. M. Doncker*, Husband and wife in a park; 357. *P. Potter*, Swine (1647); 690. *P. de Hooch*, Small full-length portrait; above, 283. *Nic. Maes*, Portrait; 362. *Pynacker*, Stag-hunt; 222. *M. d'Hondecoeter*, Park-entrance. — On easels: 775. *Jan Olis*, Backgammon-players; 776. *Jan van Kessel*, Environs of Haarlem. — Returning to R. VIII. we thence enter —

Room X (Salle des Primitifs; chiefly of the Netherlandish and German Schools of the 15-16th cent.). — To the right: *681. *Master of Moulins* (?), Madonna and Child with adoring angels; on either side, 531, 532. *Master of Flémalle*, Portraits. — 105. *Josse van Cleve*, Holy Family; 159. *Master of the Sacred Kinship* (Cologne), Crucifixion; 540. *Quinten Matsys*, Madonna enthroned, with a prayer-book in her hand, recalling the school of Bruges; above, 552, *Roger van der Weyden* (?), Scenes from the life of the Virgin; 560. *Corn.*

van Coninxloo, Altar-piece with scenes from the life of Mary Magdalen.

*170. *Jan van Eyck*, Adam and Eve, two of the wings of the celebrated Adoration of the Lamb in the church of St. Bavon at Ghent (see p. 59; comp. the photograph of the whole altar-piece on one of the partition walls in the centre of the room), ceded by the authorities to government in 1860, as being unsuitable for a church, in return for copies of the six wings at Berlin.

'It would be too much to say that Hubert rises to the conception of an ideal of beauty. The head (of Eve) is over large, the body protrudes, and the legs are spare, but the mechanism of the limbs and the shape of the extremities are rendered with truth and delicacy, and there is much power in the colouring of the flesh. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the picture above the eye is fitly considered'. — *Crowe and Cavalcaselle, Early Flemish Painters*, 1872. — (Comp. pp. 59-62.)

The backs, shown on request, represent the Erythræan Sibyl, with a street-view in Ghent, and the Cumæan Sibyl, with an interior.

335. *B. van Orley*, Trials of Job; *Roger van der Weyden* (?), 554. Bearing of the Cross and Crucifixion, 552 (above). Scenes from the life of the Virgin (comp. p. 114). — 122. *L. Cranach the Elder*, Dr. John Scheuring (1529); 569. *Jan Gossaert*, surnamed *Mabuse*, Portrait; 10. *Chr. Amberger* (?), Portrait; 720. *Jan Gossaert*, surnamed *Mabuse*, A Knight of the Golden Fleece. — 348. *Alb. Bouts*, Penitence of St. Jerome; 641. *French School*, Portrait (formerly believed to be a portrait of Sir Thos. More by Holbein); 666. *Gerard David*, Madonna and Child (replica of the picture in the Palazzo Bianco at Genoa); 544. *Hugo van der Goes*, Madonna and Child with St. Anne; 334. *B. von Orley*, Portrait of Dr. Zelle (1519); 600. *Lucas van Leyden*, Dance of Mary Magdalen (after an etching of the master); 349. *J. de Patinir* (?), Madonna and Child; 534. *Alb. Bouts*, Assumption of the Virgin. — 254, 84. *Bart. de Bruyn*, Portraits; between these, 108. *C. van Coninxloo*, The sacred kinship. — 650, 667. *Roger van der Weyden* (?), Madonnas; between these, 538. *Master of Oultremont*, Portrait; 545. *Netherlandish School of the 15th Cent.*, Large group of female saints, with the Madonna in the middle, in front of a gold-embroidered tapestry.

*65, *66. *Dierick Bouts*, Justice of Otho III.

The subject is the mediæval tradition that the Emp. Otho beheaded a nobleman who had been unjustly accused by the empress, but his innocence having been proved by his widow submitting to the ordeal of fire, Otho punished the empress with death. This picture was originally hung up in the judgment-hall of the Hôtel de Ville at Louvain, according to an ancient custom of exhibiting such scenes as a warning to evil-doers. Pictures of similar subjects formerly hung in the courts of justice at Siena, Brussels, Cologne, Bâle, and Nuremberg.

Between these last two pictures: *293, *292. *Hans Memling*, Portraits of the Burgomaster W. Moreel and his wife, models of plain burgess simplicity (ca. 1478). *515. *Zanetto Bugatto da Milano* (?

until recently ascribed to the Netherlandish school), Christ on the Cross, with Mary and St. John; Duke Francis Sforza of Milan, his wife, and son are kneeling in the foreground; on the left wing is an Adoration of the Child, and on the right, John the Baptist and female saints. 190. *Roger van der Weyden* (?), A Knight of the Golden Fleece ('le chevalier à la flèche'); *294. *Memling*. Portrait (ca. 1473); 29. *Jean Bellegambe*, Madonna; 139. *Flemish School*, Descent from the Cross; 542. *Alb. Bouts*, Last Supper; 539. *Master of Oultremont*, Two portraits of donors. — 27, 28. *Jac. Seisenegger*, Portraits of Maximilian II. and Anne of Austria in their youth (replicas of the pictures are at The Hague, p. 321); between these, 626. *A. Bouts*, Christ at the house of Simon the Pharisee. — 50. *H. Bosch*, Temptation of St. Anthony, a mad freak of bold fancy (the original is in the Prado at Madrid); *Unknown Masters*, 301. Portrait, 567. Portrait of W. Norman (1519); above, 300. *Quinten Matsys* (?), The Seven Sorrows of Mary; 549. *School of Memling*, Madonna enthroned (ca. 1500); 559. *The Master of Ste. Gudule*, or *B. van Orley*, Pietà, with portraits of the donors on the wings (the 'Hanetон Triptych'; ca. 1510).

In the middle of the room, on screens: 537. *Master of Oultremont*, Scenes from the Passion, a triptych.

*299. *Quinten Matsys*, History of St. Anne, a large and freely restored winged picture, painted for the church of St. Peter at Louvain in 1509.

The central panel represents the Virgin and Child, to the latter of whom St. Anne holds out a grape; in front, to the right, is Salome with her two sons. James the Elder and John; to the left, Mary Cleophas, with her sons, James the Younger, Simon Thaddæus, and Joseph the Just; behind the balustrade, in the archway, through which a rich landscape is visible, are Joachim, Joseph, Zebedee, and Alphæus, the husbands of the four women. — On the inside of the left wing is an Angel announcing to Joachim the birth of the Virgin, on the outside, Expulsion of Joachim from the Temple on account of his lack of children; on the right wing are the Death of St. Anne and the Offerings of Joachim and Anne on their marriage (with the signature 'Quinre Metsys schreef dit, 1509').

*291. *Memling* (?), Martyrdom of St. Sebastian; 191. *Gerard David* (?), Adoration of the Magi; *516. *Roger van der Weyden* (?), Pietà.

Room XI (Netherlandish and German Schools of the 16th cent.). — 697. *Adr. Key*, Portrait of the artist. — 41. *Lancelot Blondeel*, St. Peter. — 572. *A. Moro (Sir Anthony More)*, Portrait. — 584. *Netherlandish School*, Two wings of an altar-piece with scenes from the life of St. Benedict (the attractive kitchen-interior is noteworthy); 361. *P. Pourbus the Younger*, J. van der Gheenste, Sheriff of Bruges (1583); 705, 2 (farther on), *Pieter Aertsz*, Dutch cooks; 721. *Unknown Master*, Milkmaid; 565. *French School*, Edward VI. of England (?); 566. *Flemish School*, Willem de Croy, Lord of Chièvres (d. 1521). — 247, 248. *A. Key*, Man and wife; 762. *J. van Scorel*, Last Supper. — 193. *Jan Gossaert*, surnamed *Mabuse*, Adam and Eve (copy?); 772. *Simon Kick* (?). Still-life; 676. *J. van Hemessen*, Bagpipe-player; 123. *L. Cranach the Elder*, Adam and Eve; 651.

Josse van Cleve, Madonna; 561. *B. van Orley* (?), Wings of an altar-piece (1528), with scenes from the life of St. Anne; 622. *German School*, Portrait (1557).

Room XII (Salle Brueghel). — 680. *P. Brueghel the Elder*, Massacre of the Innocents, naïvely represented as occurring in the midst of a snow-clad landscape (1566). — 504, 505 (farther on), *Josse van Cleve*, Portraits; 708. *P. Aertsz*, Jesus at the house of Martha and Mary; *503. *C. de Vos*, The artist and his family; 217. *J. van Hemessen*, Prodigal Son. — *P. Brueghel the Elder*, 79. Fall of the wicked angels, 80. Massacre of the Innocents, in a snowy landscape. — 316. *A. Moro (Sir Anthony More)*, Portrait of Hubert Goltzius (1576); 688. *M. de Vos*, Antonio d'Anselmo, magistrate of Antwerp, and his family. — 359. *F. Pourbus the Elder*, Portrait (1573). — 81. *P. Brueghel the Younger*, Massacre of the Innocents, a free copy of the above-mentioned picture by his father (No. 680).

The archway in the W. angle of the Place Royale (p. 99) opens on the Rue du Musée (Pl. D, 4), which leads to the entrance to the Gallery of Modern Paintings (p. 118). On the left in this street rises the former *Palais de l'Industrie* (Pl. D, 4), which has been occupied since 1838 by the **Royal Library**. In the court, which is separated from the street by a stone balustrade, is a statue in bronze (by Jehotte, 1846) of *Duke Charles of Lorraine* (p. 98). The library, founded in 1837, contains 600,000 vols., 28,000 MSS. (see below), 100,000 engravings (see p. 118; especially strong in examples of Flemish masters), and a collection of 55,000 coins (adm. see p. 96). The reading-room is open daily, 9-6 (free). The entrance to the library is in the centre of the main building.

In the Salle d'Exhibition (tickets in the 'Section des Manuscrits', in the corner to the right at the back of the fore-court; comp p. 96) are exhibited the most valuable MSS., some of which are beautifully illuminated with miniatures of the old Flemish school, and the most interesting early printed works, documents, etc. The nucleus of the collection of MSS. was the celebrated *Bibliothèque de Bourgogne*, founded by Philippe le Bon, Duke of Burgundy (1419-67). — Cabinets 1-10: MSS. of the 9-14th cent. (in Cab. 7 is a 13th cent. account-book from Oudenaarde, with interesting representations of contemporary manners, of considerable historical value). — 11. Illustrated Bible ('bible historiale') of Guyart Desmoulins (14th cent.); Latin Horarium ('livre d'heures') of John, Duc de Berri (d.1416), with miniatures by *Jacquemart de Hesdin*, a Dutch artist. — 12. Composition d'après la Sainte Ecriture, written in 1462 by David Aubert. — 13. La Forteresse de la Foi, by Alph. de Spina (15th cent.); Histoire de Cyrus, by Vasque de Lucena (15th cent.). — 16. L'Estrif (contest) de Fortune et de Vertu, by Martin le Franc (15th cent.); La Fleur des Histoires, by Jean Mansel (15th cent.). — 17. Chronicles of Hainault, by Jacques de Guyse (1446), with an illustrated title-page (the author presenting his work to Philip the Good) ascribed on insufficient grounds to *Roger van der Weyden*; Le Gouvernement des Princes, by Gilles de Rome (1450). — 19. Chroniques et Conquestes de Charlemaine, by Jean le Tavernier (1458). — 20. *Missal of Matthew Corvinus, King of Hungary (by *Attavante* of Florence; 1485-87), on which the oath of fidelity to the Austrian Stadtholders was taken in the 17th and 18th centuries. — 22. Pontifical from the church at Sens (15th cent.). — 24. St. Augustine's De Civitate Dei (MS. of 1445). —

25. La Légende Dorée (MS. of the 15th cent.). — 26. Récits Anecdotiques, by Antoine de la Salle (1461). — 28. L'Arbre des Batailles, by Honoré Bonet (1456). — 30. Book of the Golden Fleece, by Guill. Fillastre (15th cent.). — 31. Breviary of Philip the Good. — 32. Mass-book from the church of St. Servatius at Maastricht (1539). — 33-38. Bindings. — 39-42. Oriental MSS. — 44. Antiphonary from Gembloux (ca. 1530). — 45. 'Livre de l'Ordre de la Toison-d'Or', with portrait of Charles V. in the costume of the order (1559). — 47. View of Seville, by G. Hoefnagel (1573). — 48. Gesta Abbatum Gemblacensium, with pen-and-ink drawings of the first half of the 16th century. — 49. Tables of slate from the Abbey of Villers (13th cent.). — 50-53. Early playing-cards. — 54. Letter of Luther to Wilh. Prawest, 1528; liturgical chants by Thomas à Kempis. — 55-58. MS. music and mass-book of John III., King of Portugal (1521-57), by *Pierre de la Rue*. — 61-66. MSS. of the 6-14th cent. (in 66. Documents of Emperor Arnulf, 893, and Otho I., 949). — 68-73. Early printed works. On the window-wall to the right, autographs of Charles V., Philip II., Egmont, Hoorn, Erasmus, Tilly, Voltaire, Rubens, Napoleon I., Lafayette, J. B. Rousseau, Wieland, Washington, Lord Palmerston, Sir Robt. Peel, David d'Angers, Lamartine, Delacroix, and others.

L'Ancienne Cour, a building adjoining the Library on the E., was the residence of the Austrian stadtholders of the Netherlands after 1731 (comp. p. 100). It now contains the *National Archives* (daily, 9-6), the so-called *Eglise du Musée* (a chapel erected in 1760 and devoted to Protestant worship since 1803), and the Collection of Modern Paintings, founded as a municipal museum in 1835 and transferred to the state in 1845.

The Entrance is at the end of the Rue du Musée (p. 117). To the right in the circular entrance-hall is the door leading to the National Archives. To the left we proceed through the glass-door to the staircase, at the foot of which is a statue of Hercules by *Delvaux*. Sticks and umbrellas are left here with the custodian, to the left (no charge). The ceiling-frescoes, representing the seasons, are by *J. Stallaert*. The bronze panels of the railing, representing the Labours of Hercules, are by the sculptor *L. Mignon*. — At the top of the staircase we reach another —

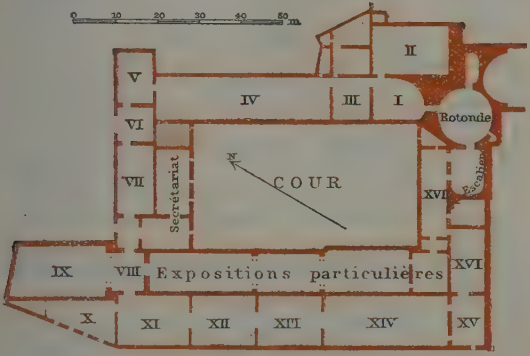
Rotunda, in which, on the right, are the entrances to the *Office International de Bibliographie* (card-catalogue; adm. 9-12 and 2-6) and to the Cabinet of Engravings (p. 117; adm. p. 96). A door to the left leads to the —

***Musée Moderne de Peinture**, or *Collection of Modern Pictures* (adm., see p. 97), which consists of about 400 paintings and 50 water-colour and other drawings, admirably illustrating the development of Belgian art since the beginning of the 19th cent. (comp. pp. lxxii seq.). — Catalogue (1908), 50 c.

Room I. To the right, 128. *L. de Winne*, Leopold I.; 152, 153. *L. Gallait*, Full-length portraits of King Leopold II. and his queen Maria Henrietta (1875); 223, 224. *H. Leys*, Designs for the frescoes in the Hôtel de Ville at Antwerp (see p. 177). Busts of Leopold II. and Maria Henrietta by *Vinçotte*. — To the right is —

Room II. On the entrance-wall are works by the classicists: above, 246. *L. Mathieu*, Deposition in the Tomb (1848); 264.

Fr. J. Navez, Dream of Athaliah (1830). — The other walls are devoted to the historical painters: 89. *H. de Caisne*, Belgium crowning her famous sons (1839); *N. de Keyser*, 108. Justus Lipsius, 107. Battle of Worringen in 1288 (Siegfried of Westerburg, Archbishop of Cologne, standing before his captors, Duke John I. of Brabant and Count Adolf of Berg; painted in 1839); 321. *E. Slingeneyer*, Battle of Lepanto in 1571 (1848).



Room III. To the left: *F. de Brackeleer*, 77. Distribution of fruit at a school ('le conte de mi-caréme'), 76. The golden wedding (1839). — 389. *E. Verboeckhoven*, Flock of sheep in a thunderstorm (1839); 266. *Navez*, Portrait of David. — 268. *Navez*, Portraits of the Hemptinne family (1816); 200. *J. B. Kindermans*, Scene in the Amblève valley (1848). — 320. *Fr. Simonau*, Organ-player (1828).

Room IV. To the left: 202. *A. de Knyff*, Deserted gravel-pit. — 280. *F. Pauwels*, The widow of Jacques van Artevelde (p. 56) giving up her jewels for the state (1860); 416. *G. Wappers*, (p. lxxiii), Beginning of the Revolution of 1830 at the Hôtel de Ville in Brussels (the people tearing up the proclamation of Prince Frederick of the Netherlands); 140. *Th. Fourmois*, Scene in the Campine near Antwerp (1860); 231. *H. Leys*. Restoration of the Roman Catholic service in Antwerp Cathedral in 1566 (1845); 72. *E. de Biefve*, The Compromise, or Petition of the Netherlandish nobles in 1566 (1841). — 284. *J. F. Portaels*, Box in the theatre at Budapest (1869). — 207. *Vict. Lagye*, The sorceress (1872); *96. *Ch. de Groux* (p. lxxiv), Pilgrimage of St. Guidon at Anderlecht; 404. *Ch. Verlat*, Shepherd's dog struggling with an eagle (1858); 148. *L. Gallait*, Abdication of the Emperor Charles V. in 1555 (1841); *338. *Jos. Stevens*, Morning in the streets of Brus-

sels (1848); above, 95. *Ch. de Groux*, Junius preaching the Reformation in a house at Antwerp, with the light from the stake shining through the window (1860); 390. *E. J. Verboeckhoven*, Cattle in the Roman Campagna (1843). — In the centre: 230. *H. Leys*, Plundering of Antwerp by the Spaniards in 1576; 161. *L. Gallait*, Samson and Delilah (sketch; 1876); *H. Leys*. 222. Funeral-mass for Berthal de Haze, armourer of Antwerp (1845), 227. Portrait of himself; 341. *Jos. Stevens*, Smithy; 46. *P. J. Clays*, Coast near Ostend (1863).

Room V. To the right: *H. Leys*, 226. Sermon in the Reformation period (sketch; 1841), 225. Studio of Fr. Floris, the painter; 210. *F. Lamorinière*, Landscape near Edeghem (1863); *Jos. Stevens*, *339. Dog-market in Paris, 486. 'Plus fidèle qu'heureux'; 150. *L. Gallait*, Capture of Antioch in 1098 (1843); 100. *Ch. de Groux*, The toper; 236. *J. B. Madou*, The mischief-maker (Flemish scene, late 18th cent.; 1854); 228. *H. Leys*. Proclamation of the Decrees of Charles V. (study); 382. *J. B. van Moer*, View of Brussels (1868).

Room VI. 239. *J. B. Madou*, The village-politicians (1874); 347. *F. Stroobant*, The old guild-houses in the market-place at Brussels (1863). — The windows of this room command a view of the Hôtel de Ville tower.

Room VII. 337. *Alf. Stevens*, A mother's joy; 397. *Isaac Verheyden*, Trees (1878). — 333. *Alf. Stevens*, Studio of A. de Knyff, the painter; *6. *L. Artan*, North Sea; below, 501. *Jos. Stevens*, The harness-room; *98. *Ch. de Groux*, Saying grace; *131. *L. Dubois*, Storks (1858); *311. *F. Rops*, Shore; *101. *Ch. de Groux*, Departure of the recruit; 503. *Alf. Stevens*, Sea-piece; *H. de Braekeleer*, 80. Huckster's stall, 85. Bible lesson (1872); between these, 132. *L. Dubois*, Fish (1874); above, 209. *Ed. Lambrichs*, Members of the Société Libre des Beaux-Arts; *Ch. de Groux*. *97. Burial. 510. Gleaners; above, 134. *L. Dubois*, Dead roe (1863); 336, 335. *Alf. Stevens*, (p. lxxv), Portraits ('the nosegay', 'autumn-flowers'); between these, 410. *A. Verwée*, Zeeland team; 5. *L. Artan*, Breakers. — We now traverse an antechamber and enter —

Room VIII. *412. *A. Verwée* (p. lxxv), Cattle by a river; 49. *P. J. Clays*, Sea-piece; 29. *H. Boulenger* (p. lxxv), Forest-scene; *498. *H. de Braekeleer*, Man at a window; above, 201. *J. B. Kindermans*, Landscape. — Farther on, beyond the coupled columns, is the large —

Room IX. To the left: 213. *E. Larock*, Cinder-picker ('l'escarbilleur'); 419. *E. Wauters*, Arrival of the Polish king, John Sobieski, for the relief of Vienna besieged by the Turks (1883); 281. *L. Philippet*, Stabbed (Italian street-scene). — 149. *L. Gallait*, The Plague in Tournai (1092): Bishop Radbold II. walks in front of the intercessory procession in penitential robes, followed by the chief citizens bearing a figure of the Virgin Mary (late work; 1882). — 276. *C. Ooms*, The forbidden book; 211. *F. Lamorinière*, Landscape (1879); 51. *A. Cluysenaar*, Emp. Henry IV. at Canossa in 1077. — Passing through R. XI, we turn to the right into —

Room X. Water-colours and drawings by *Fel. Rops* (43. 'Caught!' 44. Parisina), *H. Cassiers*, *J. B. Madou*, **Ch. de Groux* (11. The toper), *Em. Wauters*, *Fern. Khnopff* (22. Tennis-players), *C. Meunier* (40. Miners entering the mine, 39. Melancholy), and others. Plaquettes by *Roty* and *Charpentier*. — Adjoining is a cabinet containing Chinese paintings. — The fine panelling and chimney-piece should be noticed. — The windows command a good view of the S. part of the lower town.

Room XI. To the left: 512. *Verheyden*, Portrait of Meunier; above, 32. *H. Bource*, Evil tidings; 127. *A. de Vriendt*, Christmas carol; 56. *J. Th. Coosemans*, The 'Chemin des Artistes' at Barbizon; *A. de Vriendt*, 126. Excommunication of Bouchard d'Avesnes on account of his interdicted marriage with Margaret of Flanders in 1215 (1877), 125. The citizens of Ghent doing homage at the cradle of Charles V. (1886); 79. *H. de Brackeleer*, Spinner; 48. *P. J. Clays*, Calm on the Scheldt (1866); above, 411. *A. Verwée*, Cattle at pasture (1888).

Room XII. To the left: 141. *Th. Fourmois*, Mill (1851); *H. de Brackeleer*, 78. The geographer, 81. The Waterhuis at Antwerp (p. 203); between these, 413. *A. Verwée*, Mouth of the Scheldt; 340. *J. Stevens*, Dog before a mirror; 30. *H. Boulenger*, Silvan landscape (1865); *47. *P. J. Clays*, Roads of Antwerp (1869); *Alf. Stevens*, 329. Portrait of a lady ('the lady-bird'; 1880), 330. Widow and her children, 334. In the studio, 328. Lady in a pink dress; *28. *H. Boulenger*, View of Dinant (1870).

Room XIII. To the left: 406. *Th. Verstraete*, Return from the funeral; *258. *C. Meunier*, Tobacco-factory at Seville (1883); *H. van der Hecht*, 366. Rainbow, 367. Marsh-land near Rotterdam; between these, 418. *E. Wauters*, The Prior of the Augustine monastery to which Hugo van der Goes (p. xlix) had retired in 1482 tries to cure the painter's madness by means of music (1872); 257. *C. Meunier*, Scene from the peasants' revolt in Brabant in 1797; 34. *A. Bouvier*, Sea-piece (1880); 312. *J. Rosseels*, Heath; *409. *A. Verwée*, Pasture in Flanders (1884); 331. *A. Stevens*, Salome; 55. *J. Th. Coosemans*, Pine-woods in the Campine of Antwerp (1880).

Room XIV. On the left long-wall: 261. *J. L. Montigny*, Horses in winter (1890); 21. *Fr. Binjé*, Landscape in the Ardennes; 186. *Ch. Hermans*, Daybreak in the capital (labourers proceeding to their work, and a libertine returning from the ball; 1875); 19. *Fr. Binjé*, Morning; *Vict. Gilsoul*, 171. Calm, 170. November evening. — On the rear-wall: *208. *J. de Lalaing*, Primæval hunter (1885). — Right long-wall: *63. *Fr. Courtens*, Milk-maid (1896); *206. *E. Laermans*, Going home ('le chemin du repos'; 1898); *393. *Is. Verheyden*, Woman gathering wood; *Fr. Courtens*, 62. Returning from church, *64. Avenue in sunlight (1898); *348. *Al. Struys*, Visiting the sick (1893); 378. *F. van Leemputten*, Palm Sunday in the Campine (1889). — In the centre: 260. *Ch. Meunier*, St. Peter's Hospital at Louvain (1892).

Room XV. Entrance-wall: 395. *J. Verhas*, Review of the schools, on the occasion of the silver wedding of the King and Queen of the Belgians in 1878. The procession, headed by girls in white dresses led by their teachers, is passing the Palace, in front of which are the King and Queen, the Archduke Albert of Austria, and the Count of Flanders, with their suites. The burgomaster and sheriffs of Brussels also are in the procession. All the heads are portraits. — Right wall: *L. Frédéric*, *144. 'Les marchands de craie' (starting for work, midday meal, return in the evening), painted in 1883, 437. Peasant life; 396. *Is. Verheyden*, Woman gathering wood.

Room XVI (Foreign Schools). To the left: 38. *Thos. A. Brown*, Portrait; 102, 103. *J. H. L. de Haas*, Cattle at pasture; above, 256. *H. W. Mesdag*, After the storm (1895); 460. *Carolus-Duran*, Portrait; 169. *H. Gervex*, Alf. Stevens, the painter; 351. *Fr. Thaulow*, Old bridge; 139. *Fantin-Latour*, Drawing-lesson (1879); *317. *Giovanni Segantini*, Flock of sheep (1887); *147. *E. Fromentin*, 'The Thirsty Land' (caravan in the Sahara; 1869); 61. *G. Courbet*, Portrait; 220. *Lenbach*, Dr. Döllinger; 58. *Ch. Cottet*, Women and child of the Ile d'Ouessant (Ushant), in Brittany; above, 427. *Ign. Zuloaya*, Bulls at pasture before the bull-fight; *G. Courbet*, 60. Señora Guerrero, a Spanish dancer (1851), 59. Alf. Stevens, the painter; 146. *W. Frith*, Epsom races; 219. *Fr. Lenbach*, Bishop Strossmayer of Diakovar.

Room XVII. 27. *L. Lhermitte*, Country-girls bathing (pastel; 1894); 290. *J. Fr. Raffaelli*, Notre Dame at Paris; 513. *Is. Verheyden*, Vespers; 188, 505. *A. J. Heymans*, Landscapes; between these, 436. *H. Evenepoel*, Portrait of the artist in a red costume; *Th. van Rysselberghe*, 385. Mother and child, 454. Promenade by the shore; 45. *Em. Claus*, The ford; 42. *J. Fr. Raffaelli*, Birdseed-seller (pastel); 432. *Em. Claus*, Flax-gathering.

To the left are three rooms for temporary exhibitions.

c. The Upper Boulevards.

Tramways Nos. 14 & 15 from the S.E. corner of the square in front of the Gare du Nord (p. 89) run viâ the Boulevard du Jardin-Botanique. Nos. 1 & 3 also traverse considerable sections of the Upper Boulevards.

The *Boulevards*, which, with an aggregate length of 5 M., outline the pentagonal site of ancient Brussels, were laid out at the end of the 18th and the beginning of the 19th cent. on the site of the former fortifications. About 1840 the last portion of the moat skirting their exterior side was filled up. The **Upper Boulevards**, far less important than the Lower Boulevards on the W. side of the town, have a width of over 250 ft. (including the parallel side-streets) and are divided by four rows of old elms into passages for carriages, riders, and pedestrians.

To the right of the Boulevard du Jardin-Botanique (Pl. D, E, 1, 2; *Kruidtuinlaan*), which ascends towards the S.E. from the *Gare du Nord* to the upper town, is the Rue des Cendres, where (at No. 7,

now a convent) the Duchess of Richmond gave her well-known ball on the eve of the Battle of Waterloo. The actual dancing took place in the adjoining building, Rue de la Blanchisserie 42 (comp. *Sir Wm. Fraser's* 'Words on Wellington'). Farther on, to the right, rises the HOSPITAL OF ST. JOHN (*Hôpital St. Jean;* Pl. E, 2), an imposing structure erected by *Partoes* in 1838-43.

On the opposite slopes are the grounds of the ***Botanic Garden** (Pl. E, 2; adm., see p. 96), with large hot-houses (built in 1826). The excellent bronze sculptures here were placed at the suggestion of C. Meunier and C. van der Stappen (p. lxxvii), who executed the first sketches for most of them (1898-99). Near the W. entrance are seven statues of girls (among which may be mentioned the Thistle, by *Fr. Joris*, the Rose, by *J. Dupon*, and the Goose-girl, by *A. de Tombay*). In the middle of the grounds are Spring (shepherdess), by *Hippolyte Le Roy;* *Summer and *Autumn (reaper and sower), by *Const. Meunier;* and Winter (wood-gatherer), by *P. Braecke*. Beyond these are the *Way of life ('le temps montrant la voie à la jeunesse'), by *Ch. van der Stappen*, and Night and Morning, by *L. H. Devillez*. On the staircase to the right, below the boulevard, is a relief by *P. Braecke* (Awaking of Spring). To the left, on the side-terraces, below the hot-houses, are figures of *Fame (laurel), by *J. Dillens*, and Martyrdom (palm), by *V. de Haen* (these two to the left) and of Strength (oak), by *E. Charlier*, and Peace (olive), by *L. Mignon* (to the right). On the lower terrace are a Panther, by *J. Gaspar*, and other figures of animals, and two candelabra with decorations, by *Victor Rousseau* (Four Ages, Four Winds). On the upper terrace are two flag-staffs with decorations by (right) *J. Lagae* (Four Ages), and (left) *Paul Dubois* (Four Elements) and several candelabra by *V. Rousseau*.

The entrance to the *Hot Houses* (Serres) and to the *Museum of Forestry* (*Musée Forestier* or *Woudsmuseum;* adm., see p. 96) is at the E. end of the terrace. The latter contains specimens of trees and timber, illustrations of the diseases of trees, etc. Amongst the specimens are a piece of a 800-year-old lime-tree from the turf-moors of the Belgian coast, a section of a 1350-year-old Big Tree of California, and a block of mahogany weighing 6 tons. — The flight of steps opposite the entrance descends to the Rue Royale.

Beyond the site of the former Porte de Schaerbeek (Pl. E, 2), to which the name still clings, the Boulevard du Jardin-Botanique is crossed by the Rue Royale (p. 100; junction of tramways Nos. 1, 2, 3, 14, & 15). The terrace of the Rue Royale has a balustrade embellished with *Candelabra* decorated (birds and reliefs) by V. Rousseau, D. Duwaerts, J. de Haen, H. van Hoeter, Ed. Roskam, and Fél. Coosemans. It commands a pretty view of the Botanic Garden and (to the N.) of the domed church of Ste. Marie in Schaerbeek (p. 135). — To the right, opposite the hot-houses in the Botanic Garden, is a modern Gothic *Jesuits' Church*.

The line of boulevards is continued by the BOULEVARD BISCHOFFSHEIM (Pl. F, 2, 3), which is adjoined on the left by the Place Quetelet,

named after the astronomer of that name (see below). The structure in the gardens was formerly an observatory. On the right, farther on, lies the circular Place des Barricades (Pl. F, 2), with a bronze statue of the anatomist *Andreas Vesalius*, by Jos. Geefs (1847).

Vesalius, the court-physician of Charles V. and the founder of modern anatomy, was born at Brussels in 1514. His parents were natives of Wesel, of which the name Vesalius is a Latinized form. He was condemned to the stake as a sorcerer by the Inquisition, but this penalty was commuted into a pilgrimage to Jerusalem. On his way back he was wrecked on the coast of Zante, where he died in 1564.

Opposite is a *Monumental Fountain*, commemorating the construction of the Brussels waterworks in 1899, which supply the city from the springs in the Vallée du Bocq (p. 225); hence the bronze group of a man overcoming a goat. — A little to the S.W., in the Place de la Liberté (Pl. E, F, 3), is a bronze statue, by G. de Groot (1897), of *Charles Rogier* (1800-85), the statesman, who was a member of the Provisional Government in 1830.

Farther on, beyond the Place Madou and the former *Porte de Louvain*, begins the bustling Boulevard du Régent (Pl. E, F, 3-5), which is soon intersected by the Rue de la Loi (p. 100) and leads on between the fashionable quarters near the Park on the right and the Quartier Léopold (p. 125) on the left. The E. side of this Boulevard is known as the *Avenue des Arts*. The Rue Guimard leads thence to the Place Frère-Orban (p. 125). On the W. side of the Boulevard rises the —

Palais des Académies (Pl. E, 4), the principal façade of which fronts the Park (p. 100). This elegant building, designed by Ch. van der Straeten, was erected in 1823-29 at the national expense for the Prince of Orange, afterwards King William II. of Holland (d. 1849). Since 1842 it has been the property of the Belgian government, and since 1877 it has been occupied by the *Académie Royale des Sciences, des Lettres, et des Beaux-Arts*, and the *Académie Royale de Médecine*, both of which possess valuable libraries. The Grande Salle on the first floor has been decorated by *Slingeneyer* with twelve mural paintings from the history of Belgium.

The garden which surrounds the palace is adorned with sculptures. In front of the palace is a marble statue of *Quetelet* (Pl. E, 4), the astronomer and statistician (1796-1874), by *C. A. Fraikin* (1880); on the N. side is a bust of the chemist *J. S. Stas* (1813-91); and next the Boulevard du Régent are bronze statues by *W. Geefs* (The Victor), *Jehotte* (Cain), and *Kessels* (Discus-thrower).

The Boulevard du Régent ends, beyond the Place du Trône (246 ft.; Pl. E, 5), at the Place de la Porte de Namur (Pl. E, 5), one of the chief intersecting points of the tramway system (p. 93) and at the end of the busy Rue de Namur (p. 100). In this Place rises the monumental *Fontaine de Brouckère*, by H. Beyaert, with a bust of M. de Brouckère, an able burgomaster of Brussels (d. 1866), by Fiers, and a group of children (above) by P. L. d'Union.

In the handsome Boulevard de Waterloo (Pl. E-C, 5, 6), to the left, rises the *Eglise des Carmes* (Pl. D, 6), beyond which, at

the Place Louise (Pl. D, 6), the *Avenue Louise*, thronged on fine afternoons with carriages bound for the Bois de la Cambre (p. 142), diverges to the left. The Place Louise is an important tramway-centre. To the N.W. the Rue des Quatre-Bras leads to the Place Poelaert. Then, to the right, the imposing Palais de Justice (p. 105) rises in its full grandeur. — The Boulevard descends to the *Porte de Hal* (p. 134), which marks the S. extremity of the inner town.

The **Quartier Léopold** (Pl. F. 4, 5), the fashionable and handsome residential quarter to the E. of the Boulevard du Régent, owes its existence to the revival of building enterprise about the middle of the 19th century. The finest edifices are to be found in the Place Frère-Orban (Pl. F, 4), which contains a marble statue of *Frère Orban* (1812-96), the Liberal statesman, by Ch. Samuel. On the S. side of the Place rises the church of *St. Joseph* (Pl. F, 4), a Renaissance building of 1849, by the elder *Suys*. The façade and conspicuous towers are constructed of blue limestone. On the E. side is the simple but dignified *Palais d'Assche* (Pl. F, 4), built in 1880 in the 17th cent. Italian style by A. Balat for the Marquis d'Assche and now in the possession of King Albert. — In the S. part of the Quartier Léopold is the Place de l'Industrie (Pl. F, 5), embellished with a monument to *Jul. Dillens* (d. 1904), the sculptor. The Rue du Luxembourg, intersecting this Place, ends at the square in front of the Gare du Luxembourg (p. 89). A *Statue of John Cockerill* (d. 1840), the founder of the iron-works of Seraing (p. 257), by A. P. Cattier, was erected here in 1872. The pedestal is surrounded by figures of four iron-workers. — To the E. of the station is the Parc Léopold (p. 141).

d. The North-Eastern Part of the Lower Town.

Of the Tramways (p. 93) that pass the Gare du Nord, or start there, the following serve the lower town. Nos. 50, 53, 54, 55, 56, and 59 skirt the E. and S. sides of the square in front of the station and follow the Inner Boulevards. Nos. 48 and 49 skirt the W. side of the square and follow the Inner Boulevards. Nos. 14 and 15, starting at the S.E. corner of the square, run round the Upper Boulevards to the Gare du Midi. No. 17, starting at the S.W. corner, follows the Lower Boulevards to the Gare du Midi. — A much patronized Omnibus, starting at the N.W. corner of the square, opposite the station-exit, runs through the Rue Neuve, etc., to the Gare du Midi.

The Place Charles-Rogier (Pl. D, E, 1), the square in front of the Gare du Nord, surrounded by numerous hotels and cafés-restaurants, is the principal centre of traffic in the N. parts of the town. Its S. side is skirted by the Boulevard du Jardin-Botanique (p. 122), the W. arm of which leads towards the harbour (p. 143). The main volume of traffic follows the Boulevard du Nord (p. 131) and the Rue Neuve, which run from N. to S.

The Rue Neuve (Pl. D, 2), with its numerous shops, leads to the Place de la Monnaie. About half-way it passes (on the right) the

Eglise du Finistère, built at the beginning of the 18th cent. and enlarged in 1828, so called from the inscription upon it: 'Laus tua in fines terræ'. The modern warehouse opposite was designed by Tietz. Farther on, to the right is the *Passage du Nord*, leading to the Boulevard du Nord (p. 131); to the left is the quiet *Galerie du Commerce*, a glass arcade. — In the adjacent *Place des Martyrs* (Pl. D, 2), laid out in 1775 by *Fisco* and formerly called Place St. Michel, rises the **Martyrs' Monument**, by *W. Geefs*, erected in 1838 to the memory of the Belgians who fell in 1830 while fighting against the Dutch. It includes a statue of liberated Belgium, several reliefs in marble, and tablets recording the names of the 'martyrs', 445 in number. The adjacent columns with medallion-portraits of *Jenneval*, author of the 'Brabançonne', the Belgian national anthem, and of *Count Frédᵈ. de Mérode* (p. 102), were erected in 1897 and 1898.

The Place de la Monnaie (Pl. D, 3), or *Muntplaats*, is so called from the former Mint, the site of which is now occupied by the **Post and Telegraph Office** (Pl. D, 2, 3), erected in 1885-92 from designs by *De Curte*. The various rooms for the public postal business are in the centre of the groundfloor; to the right are the telegraph and telephone offices. The central vestibule is frescoed by Em. van den Bussche (1896). — Opposite the Post Office rises the **Théâtre Royal de la Monnaie**, with a colonnade of eight Ionic columns, erected by the Parisian architect *Damesme* in 1817. The bas-relief in the tympanum, executed by *Simonis* in 1854, represents the Harmony of Human Passions. The interior, which was remodelled after a fire in 1855, is decorated in the Louis XIV. style and can contain 1600 spectators. The ceiling-paintings were executed from designs by the Belgian artists *Hendrickx*, *Verheyden*, *Hamman*, and *Wauters*.

The *Fosse-aux-Loups* and the *Rue de l'Ecuyer*, to the N. and S. respectively of the Place de la Monnaie, ascend with their E. continuations to the church of Ste. Gudule (p. 101). The Rue des Colonies, a street opened beside the church in 1909, offers a new route to the upper town (Rue de la Loi, p. 100). — At the upper end of the Rue de l'Ecuyer is the N. entrance to the Galerie St. Hubert.

The line of the Rue Neuve is continued to the S. from the Place de la Monnaie by the Rue des Fripiers (Pl. D, 3), which crosses the Rue Marché-aux-Poulets beside the ancient and frequently restored church of *St. Nicolas*. The latter street, continued by the Rue Marché-aux-Herbes (the lanes to the right of which run to the Grand' Place, p. 128), and the Rue de la Madeleine, is the main artery of traffic to the upper town.

In the Marché-aux-Herbes, at the corner of the Rue de la Montagne, is the entrance to the **Galerie St. Hubert** (Pl. D, 3), constructed from a plan by *Cluysenaar* in 1847, a spacious and attractive arcade with tempting shops (234 yds. in length, 26 ft. in width, and 59 ft. in height). It connects the Marché-aux-Herbes with the Rue

d'Arenberg and the Rue de l'Ecuyer. The S. half, ending at the Rue des Bouchers, is named *Galerie de la Reine;* the N. half, with the Théâtre des Galeries (p. 95), is called *Galerie du Roi*, from which the *Passage des Princes* diverges.

The Rue de la Madelbine (Pl. D, 3, 4), with its attractive shops and several Renaissance façades of the 17th cent., is one of the busiest and most crowded streets in Brussels. At its upper end it is joined on the right by the Rue Saint-Jean and the Rue de l'Empereur (p. 133), and on the left by the Rue Cantersteen (see below). — In the triangle enclosed by the Rues de la Madeleine, Duquesnoy, and St. Jean, is the *Marché de la Madeleine* (Pl. D, 4; band, see p. 95), erected by Cluysenaar in 1848, with galleries round the interior and a main hall at a lower level, entered from the Rue Duquesnoy (fine banqueting-hall of 1908). The adjacent *Galerie Bortier* contains numerous shops of dealers in second-hand books.

The Montagne de la Cour (Pl. D, 4), the final steep section of this line of streets, is undergoing a complete alteration. The houses on the N. side have been pulled down. The *Rue Coudenberg*, which ascends in curves at an easier gradient, has at present a series of low buildings on one side only, in which the shopkeepers expelled by the demolition of their former premises have sought refuge. No definitive scheme has yet been adopted for the treatment of the vacant sites between these two streets. It has been proposed to build here a *Mont des Arts*, a spacious edifice designed by Henri Maquet (d. 1909), rising in terraces and suitable for museums, exhibitions, festivals, etc. — At the top the Montagne de la Cour ends at the Place Royale (p. 99).

The Rue Cantersteen (see above), which diverges to the N.E. between the Rue de la Madeleine and the Montagne de la Cour, leads to the —

University (Pl. D, 4), established in a Renaissance palace, built in 1559-64 by Seb. and Jak. van Noyen for Cardinal Granvella (p. xxiii), and altered in 1711. It was founded by the leaders of the liberal party in 1834, as a rival of the Roman Catholic University of Louvain (p. 241), and, like that, is independent of the state, being supported by the province, the city, and private individuals. It comprises faculties of philosophy, the exact sciences, jurisprudence, technology, and medicine, the last of which has its chief quarters in the Parc Léopold (p. 141). The number of professors is about 100, of students about 1000. The court is adorned with a *Statue of Verhaegen* (d. 1862), one of the founders, by W. Geefs.

The S. wing of the university abuts on the Rue des Sols (Stuiver-Straat), which is continued to the E. by the *Rue Terarken* (Pl. E, 4). In the latter (right; No. 11) the Gothic **Ravenstein Mansion**, erected about the middle of the 15th cent. for Count Adolph of Cleve, enlarged in 1613, and since 1900 the property of the town of Brussels. The interior (restored in 1893) is now occupied by the *Société Générale d'Archéologie* and other societies. The entrance is near the top of the Rue Ravenstein (Pl. D, 4), a street with steps, ascending to the Rue Coudenberg (see above).

In the centre of the old town and unaffected by modern improvements lies the quaint **Grand' Place, or market-place (Pl. D, 3). It is one of the finest mediæval squares in existence and, whether seen by daylight, when lighted up at night, or by moonlight, produces a striking effect. In connection alike with tournaments and festal processions (Ommeganck, comp. p. 110) and with political events this square has played an important part in the history of the land from the 14th or 15th cent. down to the Revolution of 1830. In the spring of 1568 twenty-five nobles were beheaded here by order of the Duke of Alva, and in the following June Lamoral, Count Egmont, and Philip de Montmorency, Count Hoorn, also perished here (comp. pp. 103 and 76). In Sept. 1719 the same fate overtook Guildmaster Frans Anneessens, for presuming to defend the privileges of the city and the guilds against the encroachments of the Austrian governor.

The *Hôtel de Ville (*Stadhuis*; Pl. D, 3) is by far the most interesting edifice in Brussels, and one of the noblest and most beautiful buildings of the kind in the Netherlands. It is of irregular quadrangular form, 66 yds. in length and 55 yds. in depth, and encloses a court. The principal façade towards the market-place is in the Gothic style, the E. half having been begun in 1402, the W. in 1444. The graceful *Tower, 370 ft. in height, which was originally intended to form the N.W. angle of the building, was completed in 1454. The original architects were *Jacob van Thienen* (1405) and *Jan van Ruysbroeck* (1448); a statue of the latter adorns the first niche in the tower. Probably some of the niches in the façade were intended to be purely decorative; at all events, the original sculptures having been ruined by the French Sansculottes of 1793 and their Belgian allies, the façade now seems somewhat overladen by the multitude of modern statues of Dukes of Brabant and other celebrities with which it has been adorned, though smoke and the weather have contributed to soften this effect. The open spire terminates in a gilded metal figure of the Archangel Michael, 16 ft. in height, which serves as a vane. This was executed in the first instance by *Martin van Rode* in 1454, but has since been several times renewed, the last time in 1897. The back of the Hôtel de Ville and the wing on the Rue de la Tête-d'Or date from the beginning of the 18th cent., the original edifices having been destroyed by the bombardment of the French in 1695. In the court are two fountains of the 18th cent., each adorned with a river-god (Scheldt and Meuse), that on the left by *De Kinder*, that on the right by *P. D. Plumier*.

Tickets (p. 96) admitting visitors to view the Interior of the Hôtel de Ville are issued in the corridor of the N. wing, to the right in the court. Visitors, who receive also a printed description of the building, then ascend the staircase to the principal floor.

First Floor. In the Vestibule are several full-length portraits of former sovereigns, among whom are Maria Theresa, Francis II., Joseph II., Charles VI., Charles II. of Spain, etc. (all painted in the 18th cent.).

The present decorations of the spacious Salle du Conseil Communal with its rich gilding, recalling the palace of the Doges at Venice, dates from the end of the 17th century. The ceiling-painting, representing the gods in Olympus, with effects of perspective, is by *Victor Janssens* (d. 1739). The same artist designed the tapestry on the walls, executed by *Urbain Leymers* and *Henri Reydams*, of which the subjects are the Abdication of Charles V. (1555), the Coronation of Emp. Charles VI. at Frankfort (1711), and the 'joyeuse entrée' of Philippe le Bon of Burgundy, *i.e.*, the conclusion of the contract of government between the sovereign, the clergy, the nobility, and the representatives of the guilds (1430).

In the adjoining Salle de Maximilien are a modern épergne by *Van der Stappen* (1891), in front of the chimney-piece, and a round picture, with portraits of Maximilian and his wife Maria of Burgundy, by *Cluysenaar* (1889), over the chimney-piece. The room contains also a winged altar-piece, acquired in Italy, by a Belgian artist of the 15th cent., with gilded carving and paintings from the life of the Virgin (the outer side, now separate, is to the left of the chimney-piece). The candelabra also are by *Van der Stappen*. — We retrace our steps and enter a Gallery hung with lifesize portraits by *Grangé* (c. 1718) of the Emperor Charles V., Philip III. of Spain, Philip IV., Archduke Albert and his consort Isabella, Charles II. of Spain, and Philip II. in the robe of the Golden Fleece. — The Salle d'Attente contains views of old Brussels, before the vaulting over of the Senne (see p. 131), by *J. B van Moer*, 1875.

The large Salle Gothique, about 80 ft. long and 50 ft. wide, built in 1868 by *V. Jamaer* and decorated with beautiful oak-carvings in a Gothic style, is reached by crossing the landing of the grand staircase (see below). The tapestry, representing the guilds in characteristic figures, was executed at Malines in 1875-81 by *Bracquenié*, from designs by *W. Geets*. On wooden pillars between the tapestries are bronze statues of burgomasters and magistrates of Brussels in the 14th and 15th centuries. — The Salle des Mariages is lined with wooden panelling and adorned with allegorical frescoes by *Cardon* (1881) and eight wooden statues of citizens of Brussels, in the 15th and 16th cent., executed in 1877-78 by the brothers *Goyers*. — The Lion Staircase (*Escalier des Lions*), adjoining the Salle des Mariages, is adorned with six alabaster statues of patricians of Brussels in the 13th and 14th cent., by *G. de Groot* (1884), and with two pictures by *Em. Wauters:* John III., Duke of Brabant, resigning to the guilds of Brussels the right of electing the burgomaster (1421), and Mary of Burgundy swearing to respect the privileges of the city of Brussels (1477). — We return through the Gothic Hall to the landing of the Grand Staircase (*Escalier d'Honneur*), on which are busts of the burgomasters since 1830. The wall-paintings by *Count J. de Lalaing* (1893) illustrate the civic community: 'Pro aris et focis' (successful opposition to the feudal barons) and 'Urbi et orbi' (proclamation of the laws). On the ceiling is a representation (by the same artist) of the Archangel Michael directing the defence of the city-belfry against a horde of enemies, a fantastic allegory founded upon an inscription from the old Broodhuis: 'A peste, fame et bello libera nos Maria pacis' (from plague, famine, and war, deliver us, Mary of peace). — At the foot of the staircase is a bronze figure of St. Michael, by *Van der Stappen* (1890).

The Tower (50 c. each pers.; entrance in the archway from the market-place) commands an admirable survey of the city and environs. To the S. the Lion Monument on the Field of Waterloo is distinctly visible in clear weather. The best time for the ascent is the afternoon (183 steps to the gallery, 31 more to the top).

Opposite the Hôtel de Ville is the modern **Maison du Roi** or **Broodhuis** (*Halle au Pain;* Pl. D, 3), erected in 1873-96 from the plans of V. Jamaer in the late-Gothic style of the 15-16th cent., the period from which the original building (frequently restored) dated. The French name recalls the period when the court-officials

had their seat here. The groundfloor and first floor are now occupied by the municipal authorities; the second floor by the Musée Communal (see below). — Counts Egmont and Hoorn passed the night previous to their execution in the old Broodhuis, and are said to have been conveyed directly from the balcony to the fatal block by means of a scaffolding, in order to prevent the possibility of a rescue by the populace.

The **Musée Communal** (*Gemeentelyk Museum;* adm., see p. 96; no catalogue) is a collection of municipal antiquities. Room I. contains architectural fragments and sculptures from old Brussels. — Room II. is the main room. Next the windows are plans and views of Brussels; in the three show-cases to the right, embossed silver-gilt *Plaque*, showing Adam and Eve in Paradise; the clothes of the Mannikin (p. 131). Case 4. Brussels china and fayence; to the left, next the windows, ancient documents, including the *Charte de Cortenburg* (18th Feb., 1371), being a treaty between John I., duke of Brabant, and 58 noblemen and 18 towns, forming the foundation of the mediæval town-rights in Brabant, with many seals; to the right, 'Freedom', an ivory head with a silver helmet, by *Paul Dubois;* medals and stamps; on the side next the window, contemporary representation of a funeral procession organized in Brussels by Philip II. on the day on which Charles V. was interred (Dec. 5th. 1558). On the right wall are paintings; beginning at the entrance: Portraits by *F. Bol* (?), *Sir A. More* (?). *H. Goltzius* (?, Satirical portrait of Diana of Poitiers), and *Mierevelt;* Fruit-piece by *Snyders* (over the chimney-piece); still-life pieces by *J. D. de Heem*, *W. C. Heda*, *Abr. van Beyeren*, and others. — Room III. Paintings of the Revolution of 1830; views and plans of Brussels.

The old ***Guild Houses** (*Maisons des Corporations*) in the Grand' Place date mainly from the period after the bombardment by the French under Villeroi in 1695, and they were carefully restored in 1889-1902. The Grand' Place owes much of its quaint and characteristic appearance to the picturesque gables of these houses, to their pilasters, balustrades, and carved decorations, and to their rich adornment with gilding. On the N.W. side, to the left in the Rue de la Tête-d'Or, is the *Hall of the Mercers* (No. 7; '*de Vos*' or '*le Renard*'), dating from 1699. Farther on, to the right, is the *Hall of the Skippers* (No. 6; 1697), known as the '*Frégate*', or '*Cornet*', the gable of which resembles the stern of a large vessel. Next comes the *Maison de la Louve*, or *Hall of the Archers* (No. 5; 1691?), which derives its name from a group representing Romulus and Remus with the she-wolf; on the gable is a gilded phœnix. To the right of the Louve is the *Hall of the Grease-Merchants* (No. 4; 1697; '*le Sac*'); farther to the right is the *Hall of the Printers* (No. 3; '*la Brouette*'); and at the corner of the Rue au Beurre is the new and stately *Hall of the Bakers*, (No. 2), generally known as *Le Roi d'Espagne*, reconstructed in 1902 after the original plans by Jan Cosyns. — On the N.E. side is the *Hall of the Tailors* (Nos. 24, 25; '*la Taupe*' and '*la Chaloupe*'), of 1697. — On the S.E. side, adjoining the Rue de la Colline, is the so-called *House of the Dukes of Brabant* (Nos. 13-19), of the beginning of the 18th cent., which belonged to several guilds. The large building next to this (No. 24), with a balcony borne by two figures of negroes, was formerly the public *Weigh House*

(*'La Balance'*). — On the S.W. side, to the left of the Hôtel de Ville, are the **Hôtel des Brasseurs*, or *Hall of the Brewers* (1752), bearing on its gable an equestrian statue of Duke Charles of Lorraine (p. 98), by Jaquet (1854), and the old hall of the *Guild of Butchers* (No. 9; 1720; *'le Cygne'*), indicated by a swan. — The adjacent *House of the Bailiff*, or *Maison de l'Etoile* (No. 8), reconstructed in 1897, is connected with the Hôtel de Ville by an archway, in which are memorial tablets to *Burgomaster Charles Buls* (1882-99), who was the chief agent in securing the restoration of the Guild Houses, and to the sheriff *Eberhard t'Serclaes* (d. 1388), who defended Brussels in 1356 against the Flemish Count Louis de Male.

At the back of the Hôtel de Ville, about 200 yds. to the S.W., at the corner of the Rue du Chêne (Eikstraat) and the Rue de l'Etuve (Stoofstraat), stands a diminutive and, it must be confessed, somewhat naïve figure, one of the curiosities of Brussels, known as the **Mannikin Fountain** (Pl. M. P.; C, 4), cast in bronze after *Duquesnoy's* model in 1619. He is a great favourite with the lower classes, who regard him as 'le plus ancien bourgeois de Bruxelles'. A similar statue in stone formerly stood here, to which Charles V., among others, presented a gala suit of clothes. When Louis XV. took the city in 1747 the mannikin wore the white cockade, in 1789 he was decked in the colours of the Brabant Revolution, under the French régime he adopted the tricolour, next the Orange colours, and in 1830 the blouse of the Revolutionists. Louis XV., indeed, is said to have invested him with the cross of St. Louis. The figure is not without considerable artistic excellence.

e. The Inner Boulevards and Western and Southern Parts of the Lower Town.

Tramways between the Gare du Nord and Gare du Midi, see p. 125. The Chemins de Fer Economiques (p. 94) start near the Exchange.

The **Inner Boulevards** (Pl. B, C, D, 2-5), which lie to the W. of the Rue Neuve and the Rue du Midi and extend from the Gare du Nord to the Gare du Midi, intersecting the entire old town, were constructed by an English company in 1867-74, at a cost of 27,000,000 francs. Prizes up to 20,000 fr. were offered by the city council for the most attractive façades in the new streets, with excellent effects. The prize-winners were Beyaert and Janlet. The line of thoroughfare begins with two converging arms, the *Boulevard du Nord* and the *Boulevard de la Senne*. The latter, like the following *Boulevard Anspach* and *Boulevard du Hainaut*, is built over the Senne. In the central parts of this thoroughfare, where the throng of traffic is greatest, tempting shops, cafés of all sizes, and 'tavernes' succeed each other in almost unbroken succession, and these are generally most crowded in the evening. Flemish is frequently heard in the cafés.

The busy Boulevard du Nord (Pl. D, 2) and the *Boulevard de la Senne* (Pl. D, 2) meet at the large Place de Brouckère (Pl. D, 2), where the **Monument Anspach**, a large fountain designed by *E. Janlet* and *Paul de Vigne*, was erected in 1897 in memory of *Burgomaster Anspach* (d. 1879), one of the chief promoters of the

boulevards. The figure of a nymph beneath a vaulted arch refers to the vaulting over of the Senne; the effective bronze figures representing Brussels and its Government are by *Jul. Dillens;* the gilded bronze Archangel Michael on the top is by *P. Braecke.*

No. 15 in the Rue des Augustins (Pl. D, 2), to the W., is the **Musée Commercial de l'Etat,** or *Ryks-Handels-Museum,* instituted in 1880, containing collections of commercial samples and an office for information (adm., see p. 96). — The pediment-group of the *Alhambra Theatre,* in the Boul. de la Senne, is by Ch. van der Stappen.

The S. continuation of the two boulevards just mentioned, the Boulevard Anspach (Pl. C, D, 3), is one of the centres of public life in Brussels.

The **Exchange** (*Bourse de Commerce;* Pl. C, 3), built in 1873 from designs by the younger *Suys,* is a brilliant illustration of the influence of French ideas on the Belgian architecture of that period. The principal façade is embellished with a Corinthian colonnade, to which a broad flight of steps ascends, and with elaborate sculpture by Carrier-Belleuse. The allegorical groups and the relief in the tympanum (Belgium with Commerce and Industry) are by *J. Jaquet.* The principal hall, unlike that of most buildings of the kind, is cruciform (140 ft. by 120 ft.), and covered with a low dome (about 150 ft. high) in the centre. It is best viewed from the gallery (adm., see p. 96; entr. for strangers in the rear). — Opposite the Exchange is a marble bust of *Auguste Orts,* the jurist and statesman. A little to the S.W., in the Place St. Géry (Pl. C, 3; comp. p. 97), is a *Market,* in the Flemish style. It contains a Renaissance fountain from the Abbey of Grimberghen (p. 145).

In the Boulevard du Hainaut (*Hennegauwlaan*), to the right, is the Place Anneessens (Pl. C, 4), with the monument of the civic hero *Frans Anneessens* (p. 128), by Vinçotte, erected in 1889. Behind is a *School* in the Flemish style, by F. Janlet. — The Rue de Tournai, diverging here to the S.E., leads to the *Place Rouppe* (Pl. C, 4), in which a monumental fountain, by Fraikin, commemorates Burgomaster Rouppe (d. 1838). This square is the starting-point of the Chemin de Fer Vicinal to the Bois de la Cambre and the Forest of Soignes (pp. 142, 147). A little to the N.E., in the Rue du Midi, is the *Académie Royale des Beaux-Arts* (Pl. C, 4), founded in 1711, reorganized in 1800, and transferred to its present site in 1877.

Between the Boul. du Hainaut and the broad Avenue du Midi (Zuider-Dreef), a parallel street also ending at the Boul. du Midi, is the long and narrow *Palais du Midi* (Pl. B, C, 4, 5), containing shops, the municipal laboratory, and an industrial school.

In the W. Part of the Lower Town, near the Boulevard Anspach, are the **Halles Centrales** (Pl. C, 3), a covered provision-market erected in 1874. The N. wing, after a fire in 1894, was converted into the *Palais d'Été* (p. 95).

The **Church of St. Catharine** (Pl. C, 2), rebuilt by *J. Poelaert,*

contains paintings from the old church which stood on the same spot. Its old tower, beside the electric-works, to the S. of the present W. portal, is under restoration. The ivy-clad *Tour Noire* (Pl. T. N.; C, 2), to the E. of the church, stood at the W. corner of the earliest town-wall, which ran hence to the S. E. to the Porte de Namur (p. 124). — To the N.W. of St. Catharine's is the **Fish Market** (*Marché-aux-Poissons;* Pl. C, 2). The baskets of fish arriving fresh from the sea are sold here by auction to retail-dealers (comp. p. 16). The auctioneer uses a curious mixture of French and Flemish, the tens being named in French, the intermediate numbers in Flemish.

In the new *Grain Market* (Nouveau Marché-aux-Grains; Pl. C, 2, 3) is a marble statue of the naturalist *J. B. van Helmont* (1577-1644), by G. van der Linden (1889). — A few paces to the N.W., at the corner of the Rue de la Cuiller (Lepelstraat) and the Rempart des Moines (Papenvest), is a monument to the Liberal statesman *P. van Humbeek* (Pl. B, C, 2), erected in 1902.

The secularized **Eglise du Béguinage** (Pl. C, 2), an imposing baroque edifice of 1657-76, has an imposing façade and a pentagonal tower behind the choir-apse. In the spacious interior are a colossal statue of John the Baptist by *P. Puyenbroeck* and paintings by *Otho Vaenius*, *De Crayer*, and others.

Tramways: Chemins de Fer Economiques from the Exchange to the Place Stephanie; Tramways Bruxellois, Nos. 20, 21, and 22 (comp. p. 93).

The Rue de l'Empereur (Keyzer-Straat), which diverges to the S.W. between the Rue de la Madeleine and the Montagne de la Cour (p. 127), leads to the Place de la Justice (Pl. D, 4), with C. van der Stappen's marble statue of *Alex. Gendebien* (1789-1869). Thence the Rue Lebeau leads to the Place du Grand-Sablon (*Groote Zavel-Plaats;* Pl. D, 4, 5), lying to the W. of and below the Petit Sablon (p. 103). In the centre of the Place du Grand-Sablon is an insignificant fountain-monument erected in 1751 from a bequest made by the Earl of Aylesbury, in recognition of the hospitality accorded to him in his banishment. — The new Rue Joseph-Stevens leads hence past the *Maison du Peuple*, a Socialistic institution, containing shops, a library, and a large hall, and ends at the Place de la Chapelle, in which, on the right, rises the Gothic church of —

Notre Dame de la Chapelle (Pl. C, D, 4), begun before 1216 on the site of an earlier chapel. The handsome choir and transept date from the middle of the 13th cent., the nave was completed in 1483, and the W. tower at the end of the 17th century.

The Interior, apart from the architecture and the carving of the baroque pulpit, by *P. D. Plumier* (ca. 1720; representing Elijah in the wilderness), is comparatively uninteresting. — In the Aisles are several altar-pieces of the 17th century. In the 2nd Chapel of the S. aisle: *G. de Crayer*, Christ appearing to Mary Magdalen. — 4th Chap.: Tomb of the painter *P. Brueghel the Elder* (d 1569). — The Choir has been decorated with fine polychrome paintings by *Charle-Albert*. On a pillar to the left of the choir is a monument to *Duke Ch. Alex. de Croy* (d. 1624). The chapel behind contains

the monument of the Spinola family, by *P. D. Plumier*, and five landscape paintings by *J. d'Arthois* and *L. Achtschellinck*. On the pillar is a modern memorial-tablet to Frans Anneessens (p. 128).

The Rue Haute, or Hoogstraat, which runs hence to the S. to the Porte de Hal, and the Rue Blaes (Pl. C, 5, 6; electric tramway, p. 93), which intersects the Place du Jeu-de-Balle (pedlars' market), pass through the so-called *Quartier des Marolles*, inhabited by a mixed population of Flemings and Walloons.

The **Porte de Hal** (Pl. C, 6), in the middle of the boulevards at the S. extremity of the inner town, is the sole remnant of the town-wall of the 14th cent. (p. 98). It was erected in 1381, and two centuries later became the Bastille of Alva during the Belgian 'reign of terror'. It is a huge square structure with three vaulted chambers, one above the other, and a projecting tower. The interior, skilfully adapted for this purpose by *H. Beyaert* in 1869-70, contains the **Musée Royal d'Armes et d'Armures**, founded in 1835. Some of the contents date from the old royal armoury, which, however, was forced during the Spanish period to part with many treasures to the Armeria at Madrid, while the greater part of the remainder was taken to Vienna on the retirement of the Austrians in 1794. The present collection has been largely formed by gifts from the Belgian nobility and others, supplemented by judicious purchases. Admission, see p. 96. Illustrated catalogue (1902), 5 fr.; short catalogue (1908), ½ fr. Director, E. de Prelle de la Nieppe.

On the Ground Floor are old cannon, from the 15th cent. onward, including (No. 8) 'The Formidable', of Napoleon I's period, and (No. 1) a field-piece of the 15th century. Also, instruments of torture, etc.

On the First Floor are weapons and armour of the Mediæval and Renaissance periods. Amongst the numerous suits of armour (mainly of German workmanship) may be mentioned: to the left, by the 2nd pillar (Series II, No. 2), Gothic suit-of-mail of the 15th cent.; by the 1st pillar (II, 40), Heavy tilting-armour (c. 1500), weighing 100lbs.; by the last pillar (II, 4), one of the fluted suits of Milanese workmanship introduced by Emp. Maximilian; to the right, in front of the first pillar (II, 41), suit-of-mail of the end of the 16th cent., perhaps belonging to Philip II., and (II, 30), horseman's armour with large flowers on a black ground, also dating from the latter half of the 16th century. By the right wall, in the middle (to the left of a door originally in the Fishmongers' Guild-House), Italian shirt-of-mail (II, 21; c. 1600) and (II, 62) cuirassier's suit from the Thirty Years' War. — At the sides of the entrance are the stuffed hides of the horses ridden by the Archduke Albert and the Infanta Isabella on their entry into Brussels in 1599; also portions of the harness. — In the left aisle are cutting and stabbing weapons. 1st Central Case: V, 8. Sword of the 14-15th cent.; V, 53. Spanish sword, V, 51. Left-handed Spanish duelling-sword, both of the 16-17th cent.; iron apron. On the left wall, daggers and hunting knives. 2nd Central Case: Prehistoric, Greek, Etruscan, and Frankish weapons. By the fire-place: V, 121-139. Two-handed broadswords. 3rd Central Case: Swords and parts of swords, the oldest (V, 1) dating from the 8th cent., others from the 14th (V, 6) and 17th cent. (V, 8. Venetian 'schiavona'); two-handed Walloon daggers (V, 104, 105, 106, 111). Window-recesses: 1st & 2nd window, parade swords and heading swords; 3rd window, maces (15-16th cent.) and, on the right, spurs and bits; 4th window, helmets and gauntlets. — 5th (central) window, shirt-of-mail of the 15th cent., made of velvet lined with chain-mail as a protection against

dagger-thrusts. In the show-cases opposite: Gauntlet (II, 82) and dagger (VI, 32) of Charles V.; gauntlet (II, 83) of Archduke Albert. — By the 6th window, helmets and morions from the 14th cent. onwards, from Germany and Italy; 7th window, pistols of the 16-17th centuries. — By the 8th window, musket-locks, powder-horns, repeating muskets of the 17-18th centuries. In the show-cases: II, 191. Gala helmet in embossed and gilded iron (Ital.; 16th cent.); embossed iron and ivory powder-horns of the 16-17th centuries. Above, on the wall, long-bows and cross-bows of the 16-18th centuries. In the show-cases in the centre and by the window, arquebuses and muskets of the 16-18th centuries. — In the wall-case, herald's costume and paraphernalia.

Second Floor. European weapons since the end of the 18th century. Middle aisle: 1st & 2nd show-cases, weapons and uniforms of Leopold I.; 3rd show-case, weapons etc. belonging to Prince Baldwin (d. 1891); 4th case, weapons of Baron Ghigny (1771-1843); 5th case, swords of honour, memorials of Count Frédéric de Mérode (p. 102). Above, banners of 1830. — To the right and left, modern fire-arms. — Left aisle: Belgian, German, and French weapons (19th cent.). — Right aisle, Oriental weapons.

Third Floor. Weapons and uniforms of the 19th century.

At the Porte de Hal begin the W. Boulevards, which separate the lower town from the suburbs of Cureghem and Molenbeek-St-Jean. To the right at the beginning of the Boulevard du Midi (Pl. B, 6, 5) is the *Hospice des Aveugles*, a blind asylum and orphanage belonging to the Philanthropic Society. Opposite, on the left, is the *Cité Fontainas*, an asylum for aged teachers of either sex.

Farther on the boulevard passes, on the left, the Place de la Constitution (Pl. B, 5), in front of the Gare du Midi (p. 89), commanding an excellent view of the huge Palais de Justice. — Opposite the Place are the *Avenue du Midi* and the *Boulevard du Hainaut* (p. 132).

f. The Suburbs and the Outer Quarters.

Tramways to Schaerbeek, Nos. 1, 2, and 3 (p. 93).

Beyond the site of the old Porte de Schaerbeek (p. 123) the Rue Royale (p. 100; Pl. E, F, 4-1) intersects a few streets of the suburb of *St. Josse-ten-Noode* and then traverses the suburb of **Schaerbeek**, in which, at the N. end of the street, rises the conspicuous church of *Ste. Marie* (Pl. F, 1), an octagonal edifice with a dome, built in 1844-53 from plans by *Van Overstraeten*.

The Rue Royale Ste. Marie, prolonging the Rue Royale towards the N., passes the ancient but almost wholly rebuilt *Church of St. Servatius* and intersects the Place Collignon, the centre of which is occupied by the *Maison Communale* of Schaerbeek, in the Flemish Renaissance style, from designs by *Van Ysendyck* (1887). Opposite the latter, to the S.E., at the corner of the Rue Verwée, is a monument, by Ch. van der Stappen (1903), to *Alfred Verwée* (1838-95), the animal-painter. At the other end of the Rue Verwée is a monument to *Em. Hiel* (p. xvii), the Flemish poet. — In the E. part of Schaerbeek is the new *Parc Josaphat*, in which are a 'laiterie' (restaurant) and two bronze sculptures by Desenfans (Eve, Gardener pruning a tree).

Tramways to the *Cinquantenaire:* Nos. 24, 25, and 27, from the Impasse du Parc (Rue des Colonies, p. 101) viâ the Rue de la Loi to the Rond Point to the W. of the Parc du Cinquantenaire; Nos. 20 and 22, from the Place Royale (p. 99) viâ the Rue du Luxembourg, and Nos. 35 and 36, from the Porte de Namur viâ the Chaussée de Mavre (Natural History Museum, see p. 141), to the Avenue Nervines, to the S. of the Parc du Cinquantenaire; Nos. 59 and 61 from the square in front of the Gare du Nord and No. 37 from the Rue Treurenberg (p. 101), viâ St. Josse-ten-Noode and the Quartier Nord-Est, to the terminus to the E. of the Palais du Cinquantenaire.

The Rue de la Loi (Pl. E-H, 3, 4), or *Wetstraat*, which begins at the Park (p. 100), runs direct for $1^1/_4$ M. to the Parc in front of the Palais du Cinquantenaire, the triple triumphal arch of which fills in the vista. This long street is carried by two short viaducts over streets at a lower level. Beyond its intersection with the Boulevard du Régent (p. 124) it traverses the Quartier Léopold (p. 125) and the Quartier Nord-Est.

The **Quartier Nord-Est** (Pl. G, H, 3, 4), or *North-East Quarter*, to the N. of the Rue de la Loi, is distinguished by attractive private houses, partly in the Flemish-Renaissance and partly in the modern style. Its central point is the *Square Ambiorix (Pl. H, 3), laid out in pleasant gardens, stretching down the slope beside a series of cascades formed by a stream and embellished with noteworthy bronze sculptures. In the semicircle beyond the fountain at the top are three colossal figures by *Jac. de Lalaing*, representing the progress of human civilization: to the left, Primitive Man, to the right, Reign of Law, in the centre, Art (1899). At the lower basin is '*Le Cheval à l'Abreuvoir' (horse drinking), a group by *C. Meunier*; and in the Avenue Palmerston is a bronze group of Pan and a Nymph ('La Folle Chanson') by *Jef Lambeaux*. — At the foot of the gardens the stream enters a pond in the *Square Marie-Louise* (Pl. G, 3). — From this point the Chaussée d'Etterbeek (Pl. G, 4, 5) leads under the Rue de la Loi to the Parc Léopold (p. 141).

The Rue de la Loi intersects the *Rond Point* (Pl. H, 4), which is connected with the Parc Léopold (p. 141) by the Rue de Comines and with the Square Ambiorix by the Rue Archimède, and reaches the —

Parc du Cinquantenaire (Pl. H, I, 4, 5), the large and formal park in front of the Palais du Cinquantenaire. The name (Flemish, '*Jubel-Park*') recalls the exhibition of 1880, when the fiftieth anniversary of the independence of Belgium was celebrated here. The two large porphyry columns from Quenast (p. 213) and the building at the N.W. corner of the park resembling a mosque were erected for that exhibition. The temple-like building in the same corner dates from 1909 and contains a magnificent relief (ca. 23 ft. in width) by *Jef Lambeaux*, representing Human Passions, executed in marble at the cost of the state. To the right of the central walk of the park is a bronze group of Resting Workmen (1893) by *Ch. van der Stappen*; farther on, on the same side, A Reaper, by *Const. Meunier*. Another noteworthy work (in marble) is *J. B. van Heffen's* Samson with the

torch, in the act of letting loose the captured foxes in the fields of the Philistines (1878).

The **Palais du Cinquantenaire** (Pl. I, 4, 5), built in 1879-80 by *Bordiau* for the exhibition, consists of projecting wings with a crescent-shaped colonnade in the middle. The finishing touch was given to it in 1905, when a huge *Triumphal arch (197 ft. wide and 148 ft. high) with three openings (each 33 ft. wide) was erected by Leopold II. from plans by *Ch. Girault* (p. 100). The tasteful quadriga crowning the central archway, with figures representing Belgium and the province of Brabant, is by *Th. Vinçotte* and *J. Lagae;* round the base of the quadriga are allegorical figures by *Marin*, *Bouquet*, and *De Tombay*, and (behind) by *Dubois*, *Hérain*, and *Rousseau*. On the pedestals below the columns are figures of the eight other provinces: in front, Namur, on the left, and Luxembourg, on the right, by *De Groot;* between these, Antwerp and Liège, by *Van der Stappen;* at the back, Limburg and Hainault, by *Desenfans*, East and West Flanders, by *Jef Lambeaux*. — The adjoining S. wing, with a domed annexe, is still unfinished. The iron buildings on the E. side are used for periodical exhibitions.

The N. wing of the palace, to the left of the triumphal arch, contains the **Musée Royal des Arts Décoratifs et Industriels** (adm., see p. 96), with which is connected a collection of casts. Curator, M. E. van Overloop. No general catalogue.

The first room contains **Casts** of antique, oriental, and modern works of art. The last group affords a survey of the most important specimens of mediæval and Renaissance art in Belgium. — The small room to the left of the entrance ('Belgique Primitive'), and the gallery above (reached by a spiral staircase) contain prehistoric, Roman (ornaments), and Frankish antiquities found in Belgium.

The adjoining hall, occupying the interior of the crescent-shaped colonnade (see above; N. half), which is divided into two aisles and several small rooms, contains the *Museum of Industrial Art proper. This is chiefly devoted to examples of Belgian art. In the right aisle is the collection of lace, in the left aisle the textile collection (see p. 139). The walls are hung with *Tapestries of the 15-18th cent., made in Brussels or Flanders, and protected from the light by curtains, which are withdrawn on request.

The recently-formed *Collection of Lace (printed guide, 50 c.) was presented by Madame Montefiore-Levi and others, and includes specimens ranging in date from the end of the 16th to the beginning of the 19th century. Photographs from old portraits illustrate the uses to which the articles were put. In the raised ante-room are eleven cases and frames with 'cut work' embroidery upon linen (*filet brodé, burato, fil tiré, point coupé*). The hand-made lace proper is exhibited in the main room. In the cases at the sides is *Foreign Lace:* 12-26. Italy; 27-34. France; 35. England, Sweden, Schleswig. The cases in the middle contain *Belgian Lace:* 36-43. Brussels (in a frame, 36. Pillow-lace bedspread made in 1599 for Archduke Albert and the Infanta Isabella; 39-42. Lace dating from the second half of the 18th cent., when the art was at its zenith; 43. Lace of the 19th cent., after the introduction of a net foundation); 44. Flemish towns; 45. Valenciennes and Binche; 46. Malines; 47. Smaller towns; 48, 49. Silk-lace (blond-lace) and so-called gold and silver lace; 50, 51. Embroidered net, etc. — The following room contains —

*Works in the Precious Metals, Bronze, and Ivory. In the middle

case near the entrance: *2096. Reliquary in the form of a bust of Pope St. Alexander (d. 117), in beaten silver, from Stavelot (p. 280; ca. 1145); on the right, *2800. Gilded copper portable altar, also from Stavelot, with scenes from the Passion in enamel (ca. 1200); below the pope's bust, Gilded triptych of the 13th cent.; on the left, 127. Enamelled copper plaquettes belonging to a reliquary of the 12th cent.; 10,423. Pax of translucent enamel (second half of the 14th cent.). — The cases to the right and left contain smaller objects of the 11-18th centuries. On the wall to the left of the entrance is a beautiful Brussels tapestry, representing the Descent from the Cross, Entombment, and Christ in Purgatory (beginning of the 16th cent.). — In the glass-case farther on in the middle: 10,283. Double cross adorned with filigree-work and niello-work, by the monk Hugo d'Oignies (beginning of the 13th cent.). Case to the left: Processional crosses (12-15th cent.). Case to the right: Reliquaries, chalices, and monstrances (12-15th cent.). On the right wall, Late-Gothic altar from the Abbey of Liessies in N.E. France, with carving of the martyrdoms of SS. Leodegar and Barbara. — The following cases contain examples of the goldsmith's art from the Netherlands, Germany, and France (chiefly 17th cent.), insignia of the presidents of a guild (the most important in the large central glass-case), and watches and watch-cocks. In the wall-cases on the left: Vessels of pewter, brass, and bronze. Between these, elaborate, gold-embroidered antependium with scenes from the life of Christ (16th cent.). In the table-case on the left, Elephant's tusk with Romanesque gold mounting (German, 12th cent.). In the case to the left: Large ivory diptych (8th cent.); ivory reliquary in the form of a Romanesque church (from the Rhine; 12th cent.); two figures of the Madonna (French, ca. 1300); combs. In the case to the right, Renaissance goblets; goblet with relief of the birth of Venus (Dutch; 17th cent.); high-relief of the Graces (17th cent.). On the wall to the left are two sepulchral brasses with engraved figures (16th and 14th cent.). — Farther on, in the middle of the room: Two Gothic choir-desks, in metal (15th cent.); Romanesque font, cast in bronze (1149), with noteworthy figures in high relief, from the church of St. Germain, at Tirlemont; two Easter candelabra (12th and 13th cent.); Gothic *Altar in carved wood, with the martyrdom of St. George, by *Jan Borman* of Brussels (1493). — On the back of the altar of St. George are some Dutch cabinets and an elaborately-carved picture-frame (17th cent.).*

The last section of the hall contains the collection of FAYENCE, PORCELAIN, and GLASS. First come Hispano-Moorish, Oriental, and Italian majolica, including among the last (case to the right) fine specimens from Gubbio, Castelduranto, and Urbino. In a case to the left is French fayence (Palissy ware). Farther on, Dutch and Flemish fayence (17th cent.) and porcelain (18th cent.) from Tournai, Delft, Brussels, Andenne, Liège, etc.; German porcelain, chiefly from Meissen and Höchst; Chinese and Japanese porcelain. Venetian, German, and Bohemian glass. Stoneware from the lower Rhine, Westerwald, and Kreussen. On the left wall, between the cabinets: *Brussels tapestry (16th cent.) representing St. Anna, the Virgin and Child, and two female attendants. On the end-wall: Representation of the Battle of the Dunes near Nieuport (p. 48).

We ascend the steps to the right leading to the side-rooms, of which the two last, which we enter first, contain ECCLESIASTICAL ANTIQUITIES. We turn immediately to the left and pass through a carved oak chapel-screen (15th cent.) into the end room, with painted and gilded altars in carved wood (15th and 16th cent.) on the walls; a votive relief in stone (Burial of a monk; 15th cent.); an antependium embroidered in silver and gold (end of the 16th cent.); and, in the middle, carved and painted cradle of the children of Maximilian of Austria and Maria of Burgundy. We return to the preceding room (2): on the left, choir stalls from Cologne (15th cent.); above, Gothic oak singing-gallery, with figures of the Apostles, from the church of Vianen (15th cent.); between the windows, domestic altar with ivory figures (17th cent.); brass of W. de Goux (1555); on the exit-wall, large carved and gilded reredos with scenes from the life of Christ, abounding in figures (from Oplinter; 16th cent.); by the column

on the right, Gothic oak pulpit, with statuettes of the four Evangelists (15th cent.). In this room are also some 16th cent. carved cabinets and six table-cases with locks, keys, knockers, jewel-cases, weights, measures, etc. belonging to the section of DOMESTIC ANTIQUITIES, exhibited in the two front side-rooms. Room 3: by the walls, cabinets, chests, bed (17th cent.); small ornamental cabinets; in the middle of the room, table-cases with fine Limoges enamel (16th cent.), fans, etc.; on the exit-wall, large Flemish chimney-piece, with a high carved and painted wooden over-mantel (17th cent.). — Room 4: Flemish furniture and domestic utensils of the 17-18th cent., including a fine set of kitchen utensils. The small room adjoining contains the complete equipment of a Brussels apothecary of the 17-18th centuries.

Retracing our steps through the rooms containing the lace we enter the left aisle, the first section of which is devoted to the COLLECTION OF TEXTILES: Costly vestments of the 15-18th cent.; in radiating stands, specimens of cloth from the 4th cent. onwards; antependium with stamped gilt ornamentation (Brabant; 16th cent.); antependium from an altar of the Virgin, embroidered in gold and silver, from the former convent of Ruppertsberg near Bingen (13th cent.). — In the second section are DECORATIVE PAINTINGS from Italy and Flanders, including the original cartoons by *Th. van Thuldens* for the stained-glass windows in the church of Ste. Gudule (p. 102); modern cartoons by *Jan Swerts*, *G. Guffens*, and *Puvis de Chavannes*; photographs of important works of art; painted Florentine chest (15th cent.) — In the last room are a state-carriage and a sleigh in the rococo style.

The S. wing of the Palais du Cinquantenaire, to the right of the triumphal arch, contains the ***Musée Royal des Antiquités** (adm., see p. 96), the value of which has been enormously increased within the last few years by private endowments and contributions. The Egyptian section is especially interesting, but the Græco-Roman section also contains some valuable specimens. Curator, Prof. Fr. Cumont. Short printed guide (Notice Sommaire).

VESTIBULE. Stones with cuneiform inscriptions and cylinders bearing seals; bronzed cast of the charioteer of Delphi. — In the room to the left begins the —

Egyptian Collection. — ANTEROOM (A; Prehistoric and Archaic Period, up to about 4450 B.C.). Pottery, stone implements, beautiful vessels in pietra dura; tomb from Abydos, with the deceased in a squatting attitude. To the right of the entrance is a large *Mastaba (tomb-chamber), dating from the 5th Dynasty when the Egyptian relief-style of painting was at its zenith, as is here testified by the excellent low-reliefs and paintings in the interior, depicting the activities of the deceased before and after death (well seen by electric light). — ROOM I (B; Ancient and Middle Empires, 4150-1600 B.C.). In the centre, bronze statuette of a young king of the 6th Dynasty, from Hierakonpolis; 12. Wooden sarcophagus with the mummy of a prince of the 12th Dynasty (in an adjoining case the objects discovered in the same tomb, such as ships of the dead, servants with provisions, etc.). — ROOM II (C; New Empire, 1600-720 B.C.). In the middle, in front sarcophagus with two eyes, corresponding to those of the mummy which is turned to the left; in the middle, behind, fine head from the statue of a prince of the 19th Dynasty (ca. 1300 B.C.); farther on, 18. Part of a relief from the sepulchral chapel of Aahmes I. (the king with a false beard) from Abydos; above, door-plate of an official in the grain-office (18th Dyn.); Wall G, Papyrus from a book of the dead, with directions for the life after death, which was placed beside the mummies. — ROOM III (D; Period of the Foreign Domination, 720 B.C.-640 A.D.). 8. Head in basalt from the statue of a king; Case IX. Mummy of an embroiderer ('la Brodeuse'), so-called from the objects found with it (in Cases X-XII); Case XIV. Fragments of clothing; Case XV. Mummy masks; Case XVI. Specimens of writing; Case V. Small bronzes, including a life-

sized cat; 3. Lid of a sarcophagus, dating from the period of the Persian domination; on the right of the passage, mummy of a calf's head. — The Room to the right of the entrance contains new acquisitions, including two wooden sarcophagi and a barrel-shaped sarcophagus, in terracotta. — Farther to the left of Room III is the —

Collection of Antique Vases, most of which were bequeathed to the museum by *E. de Ravestein*, formerly Belgian minister at the Vatican. — Room IV. Case II. Vases of the Mycenean period (15-11th cent. B.C.), including the head of a dog, from Argolis; in the middle of the room, near the end, large Panathenæan vase with the name of the archon Lolyzelos (367 B.C.), from Cyrenaica (in front Athena, at the back three runners); on the end-wall, sepulchral paintings from Attica; on the right, Case XIII. Attic lekythi (oil-vases) and small goblets, including a "Goblet ascribed to *Sotades*, with a charming representation of a mother and child; to the right and behind, four cases with beautiful red-figured vases, including an amphora from Vulci, with battle-scenes; on the left, Case XI. Attic black-figured vases of the 6th cent. B.C., including a Corinthian psykter (wine-cooler). In the corner to the left of the entrance is a huge terracotta receptacle, in which several bodies were hidden, from the prehistoric necropolis of Yortan Kelembo in Asia Minor. — Room V. Black Etruscan vases (so-called bucchero vases); Hellenistic and Italic vases; in the middle, very fine large vase from Tarentum; Case III. To the left, S. Italian vase with a comic painting (cock and goose, with the inscription: 'Look, the goose', 'Look, the cock'); Wall-case VI. Punic terracottas from Carthage.

Room VI. **Gallo-Roman Antiquities** found in Belgium, including glass, terracotta vases, and small bronzes. By the entrance, Case I. Objects found in a tumulus near Frésin, in the province of Limburg, including a small glass amphora in the form of a bunch of grapes (first half of the 2nd cent. A.D.); on the left, Case IV. Brightly coloured art-glass (so-called Millefiori glass), bronze statuettes (above, 10. Mercury, of Greek workmanship), 8. Carved ivory parazonium (dagger of honour carried by Roman officers); Case III. Objects found in a tumulus near Herstal (1st-2nd cent. A.D.). — In the gallery adjoining on the right are Roman inscriptions and stone monuments found in Belgium and a collection of specimens of marble from Rome.

Large Central Hall (R. VII). **Antique Sculptures.** First comes the Greek section: Painted terracotta sarcophagus from Clazomenæ (7-6th cent. B.C.); archaic heads (replica of the Hermes Propylaios of Alkamenes; barbaric head of the school of Pergamon, 3rd cent. B.C.) and two torsos of the 5-4th cent. B.C.; on the left, archaic draped torso of a woman, small Greek sepulchral steles; in the middle, Daphnis and a dancing satyr, marble statues of the Alexandrine period. — At the end is the Roman section, of which the chief treasure is the bronze statue of Septimius Severus, from Rome, where it was found in the 17th cent., near the Castel Sant' Angelo. To the right of it, portrait-head of a man; to the left, head of Æsculapius; in front, three leaden coffins from Sidon (3rd-4th cent. A.D.).

Room VIII. **Terracottas.** In the middle, figurines from Asia Minor and Tanagra; by the right wall, terracotta bust of a woman, from a tomb near Smyrna; in the wall-cases, small terracotta heads from Smyrna, of which the most noteworthy are the caricatures on the left, of a kind for which the satire-loving Greeks found ample material in the crowd of oriental merchants that flocked to that important seat of commerce. Case II. Bœotian terracottas of the 5th cent. B.C.; Case I. Terracottas from Cyprus. Also, Case VII. Phœnician and other glass. Cut stones, vitreous paste, etc. — Room IX. **Bronze Utensils.** Pans, pots, ladles, ornaments, surgical instruments, weights, candelabra, lamps, helmets, and cistæ. Case I. Gold ornaments. Cases IX, IV, V. Statuettes, chased mirrors, boxes.

The small park on the E. side of the Palais du Cinquantenaire is adjoined by the Avenue de Tervueren (p. 146), on the first

stretch of which we have a charming view under the triumphal arch. Tramways, see p. 94.

Tramways to the *Parc Léopold:* No. 20. Viâ the Rue Belliard, in which is the main entrance. — Nos. 35, 36, and 41. From the Porte de Namur viâ the Chaussée de Wavre to the Rue Jenner, in which is the upper entrance to the park and the entrance to the Natural History Museum.

The **Parc Léopold** (Pl. G, 5), laid out in 1852 as a zoological garden, now contains five modern buildings accommodating several of the medical institutes of the university, as well as the institutions founded by Ernest Solvay and other manufacturers and attached to the medical faculty. These include the *Anatomic* (1896), an *Institute of Hygiene, Bacteriology, and Therapeutics* (1897), a *Physiological Institute* (1895), a *Sociological Institute* (1901; for the investigation of social problems), and a *Commercial School* (1904; from plans by Van Ysendyck). — On the elevated S. side rises the —

***Musée d'Histoire Naturelle** (Pl. G, 5), built in 1898 from designs by Ed. Dupont, the director, and Em. Janlet, the architect, and enlarged in 1905. The collection is destined exclusively for the study of extant and extinct Belgian species. The palæontological section is particularly interesting. From the park the building is entered at the E. end of the S. wing (reached from the Chaussée de Wavre by the short Rue Jenner) and at Rue Vautier 31. Adm., see p. 96. Director, Prof. G. Gilson.

The Palæontological Section is arranged in the S. wing, the floor of which rises from the level of the park in four wide steps. On the lowest step are objects of the alluvial period *(Ere Quaternaire)*, including skeletons of the mammoth, rhinoceros, Irish elk, aurochs, and cave-bear, and a systematic collection of stone implements used by prehistoric man. Next come objects of the *Tertiary Epoch* and of the Upper Cretaceous Period *(Ere Secondaire, Crétacé Supérieur)*. On the highest step the Lower Cretaceous Period *(Ere Secondaire, Crétacé Inférieur)* is illustrated in a unique manner. On the right are ten upright **Skeletons (average height 26 ft.) of the *Iguanodon*, the largest representative of the fossil Saurian family of reptiles, found in 1878 in the coal-measures of Bernissart (p. 8) and here put together for the first time; while on the left are two large spaces with recumbent skeletons of the same species, approximately in the condition in which they were found. Details as to these are given in the description hanging on the end-wall (to the right). A good survey of them is obtained from the gallery, which contains also fragments of ichthyosauri, plesiosauri, and various species of crocodile. — The room adjoining on the right contains stuffed animals of the present day, a few of foreign origin being included for purposes of comparison. — The upper exit on the left opens on the Rue Vautier.

No. 62 in the Rue Vautier, opposite the Natural History Museum, is the **Musée Wiertz** (Pl. G, 5), formerly the studio of the highly-gifted but eccentric painter *Anton Joseph Wiertz* (p. lxxiv), after whose death it was purchased by government (adm., see p. 96).

Large pictures: 1. Contest for the body of Patroclus (1836); 8. Contest of good with evil (1842); 16. The triumph of Christ (1848); 52. The last cannon (1855); 4. One of the great of the earth (Polyphemus devouring the companions of Ulysses; 1860). Smaller pictures: 15. Entombment,

with the Angel of Evil and Eve after the Fall on the wings; 23. Vision of a beheaded man (a protest against capital punishment); 28. Napoleon in the infernal regions (to illustrate the horrors of war); etc. Also paintings viewed through peep-holes, in the style of a chamber of horrors.

Tramways: Nos. 28, 29, 30, 31, and 32, comp. pp. 93 & 94.

To the S.E. of the Quartier Léopold extends the suburb of **Ixelles** (Pl. E, F, 6; Flem. *Elsene*), with several wide thoroughfares, such as the *Rue du Trône*, to the S. of the Place de l'Industrie (p. 125), the *Chaussée de Wavre*, skirting the S. side of the Parc Léopold (p. 141), and the *Chaussée d'Ixelles*. In the Place de la Couronne (Pl. F, G, 6) is a monument to *Ant. Wiertz*, the painter, with a bronze group by J. Jaquet (1881). In the Rue van Volsem, a little to the W., is the *Musée Communal* (Pl. F, 6; open free 10-5, Oct.-April 10-3), with paintings by Laermans, Hermans, Verhaeren, Stevens, Boulenger, Artan, and Troyon, and sculptures by Carpeaux and others. In the low-lying Bas-Ixelles are the two *Etangs d'Ixelles*, surrounded by gardens. At the N. extremity of the ponds, at the end of the Chaussée d'Ixelles, a tasteful monument by Ch. Samuel was erected in 1894 to *Charles de Coster* (1827-79), with a bronze medallion, and figures of Thyl Ulenspiegel and his sweetheart Nele from that writer's chief work, which combines a description of the sufferings and feeling of the Flemish people at the time of the Spanish Inquisition and the revolt of the 'Beggars' with the relation of the adventures of Ulenspiegel. — To the S. is the former *Abbaye de la Cambre*, secularized in 1796, now the military cartographical institute.

Tramways. To the *Bois de la Cambre* and to the *Exhibition of 1910*: Nos. 1, 2 (5), and 3 viâ the Avenue Louise; Nos. 28 and 29 viâ the suburb of Ixelles; No. 49 from the Inner Boulevards to the *Avenue de Longchamps*, on the N. W. side of the Bois. In the Avenue de Longchamps there is also a station of a line (starting from the Place Rouppe, p. 132) of the *Chemins de Fer Vicinaux*.

The *Avenue Louise (Pl. D, E, 6; Flem. *Louisa-Laan*), a broad avenue $1^1/_2$ M. long, begins at the Boulevard de Waterloo (p. 125) and, though belonging to the municipality of Brussels, intersects the S. W. part of Ixelles, thus forming the approach to the municipal park of Bois de la Cambre. It is flanked with handsome private houses and adorned with several large pieces of sculpture, and is much frequented, especially in the afternoon. In the Rond-Point, where the avenue bends towards the S., is '*La Mort d'Ompdrailles', a group of wrestlers by *Ch. van der Stappen* (1892; from the novel by Léon Cladel), where we obtain an attractive view from above of Ixelles. Farther on is another group, a Fugitive slave and his son overtaken by bloodhounds, by *L. Samain*. In front of the park-gate, on the right, is an imposing bronze group of Wrestlers on horseback, by *J. de Lalaing* (1906). — At No. 525, on the right, is an *Aquarium* (open 10 till dusk, adm. 25 c.; chiefly fish found in

Belgian rivers). — On the left the new Boulevard du Bois de la Cambre leads to the Exhibition. On the left in this boulevard, at the corner of Avenue Emile Demot, is a group by *Th. Vinçotte* (the Horse-Tamer).

The ***Bois de la Cambre** (1¼ M. long, 550 yds. broad), the N.W. spur of the Forêt de Soignes (p. 147), was converted into a beautiful park after 1860, under the directions of M. Keilig, the landscape-gardener. It is the most frequented promenade in the environs of Brussels, and on Sun. and holiday afternoons particularly is thronged with carriages, cyclists, and pedestrians. The broad main alleys form a double loop. Not far from their intersection, in the first loop, is the fashionable *La Laiterie Restaurant* (p. 92), and to the right, on the edge of the park, is the *Restaurant Trianon*. The further loop encloses a small lake with an island (ferry 10 c.), on which is the *Chalet-Robinson Café*.

The irregular ground to the E. of the Bois de la Cambre is the site of the **Exhibition of 1910**. Tramways, see p. 142.

Tramways: Nos. 22, 46, 55, 56, and 43, comp. pp. 93, 94.

To the S.W. of Brussels lie the suburbs of *St. Gilles* and **Anderlecht-Cureghem** (Pl. A, 4-6). The *Town Hall* of Anderlecht, a building erected by J. J. van Ysendyck in 1887 in the Flemish Renaissance style, stands in the Place du Conseil (Pl. A, 5). In the Rue Wayez, the prolongation of the Chaussée de Mons (Pl. B, A, 4), lies *St. Pierre* (15th cent.), the handsome Gothic parish church with a modern spire by Van Ysendyck, old mural paintings (restored), and an interesting crypt of the 11th century. In the Rue des Vétérinaires is the *Ecole Vétérinaire* or Veterinary College.

g. The Canal and Docks to the N. W. of the Town.

Tramways, see p. 144, under Laeken.

The proposal to connect Brussels by a separate waterway with the lower, tidal course of the *Rupel* (p. 88), a tributary of the Scheldt, was made as early as the 15th century. In 1550-61, after Charles V. had erected Brussels into a staple, the *Willebroeck Canal* was constructed. This canal, which was 17½ M. long, 10 ft. deep, and had five locks (the difference in level between Brussels and Willebroeck being nearly 40 ft.), was found to be sufficient for the needs of the city until well on in the 19th century. In 1895, however, a company *(Société du Canal et des Installations Maritimes de Bruxelles)* was formed to widen the canal and to extend the harbour, with a capital of 33,580,000 fr., increased in 1908 to 50,580,000 fr., almost half of the shares being taken by the state, more than one-third by the city, and one-twelfth by the Province of Brabant. The practical direction of the work was entrusted to M. Ramaeckers, the engineer. The new canal is 130-330 ft. in width, and is to be

21 ft. in depth (Suez Canal 230-360 ft. wide, 29-31 ft. deep; Baltic Ship Canal 220 ft. wide, 28-30 ft. deep). There are three locks, each 375 ft. in length and 52 ft. in width, beside which are smaller locks for river-craft. When the canal is completed it will be available for sea-going vessels of moderate burden and Brussels will stand in direct communication with the ports of Great Britain and Holland.

The inner harbour *(Bassin Vergote)*, between the Allée Verte (see below) on the E. and the Avenue du Port on the W., is about the same size (985 yds. by 130 yds.) as the Bassin du Kattendyck in Antwerp (p. 203). It is surrounded by broad quays (total length over 1 M.) and is provided with six electric cranes. In the Avenue du Port rises the large *Entrepôt Public*, completed in 1905, with the goods-sheds, the dock office, the custom-house, and the spacious goods-station *(Gare Maritime)*. — A second harbour *(Avant-Port)* is under construction below Laeken.

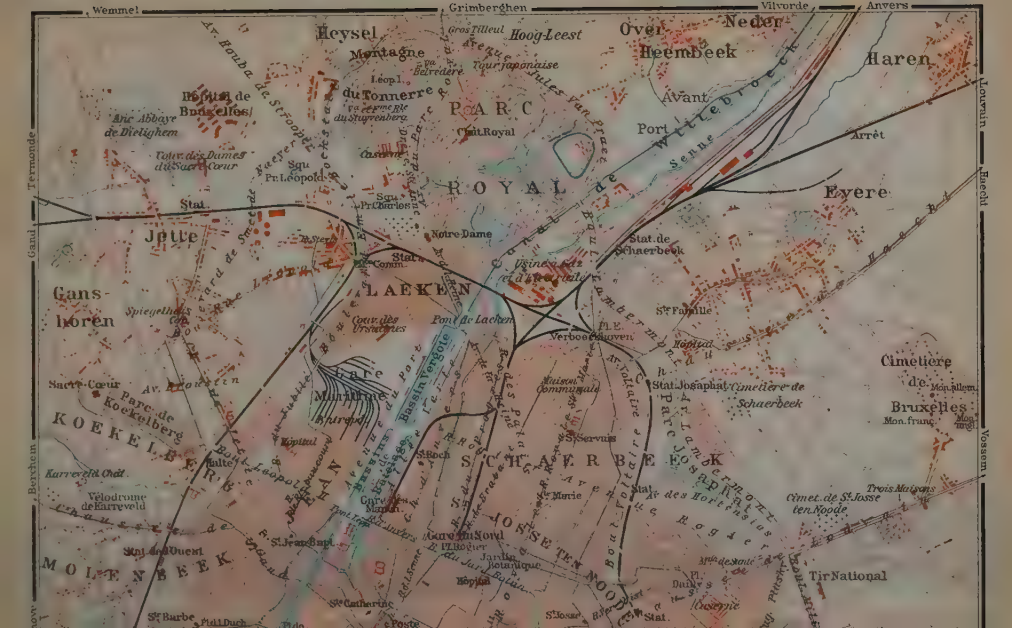
The Boulevard d'Anvers (Pl. C. D. 1) leads to two smaller docks *(Bassins de Batelage*; Pl. C, 1), into which flows the *Charleroi Canal*, constructed in 1832 to connect the capital with the coal-mining and industrial district on the Sambre. On the left is the now abandoned Entrepôt of the old harbour.

h. Environs of Brussels.

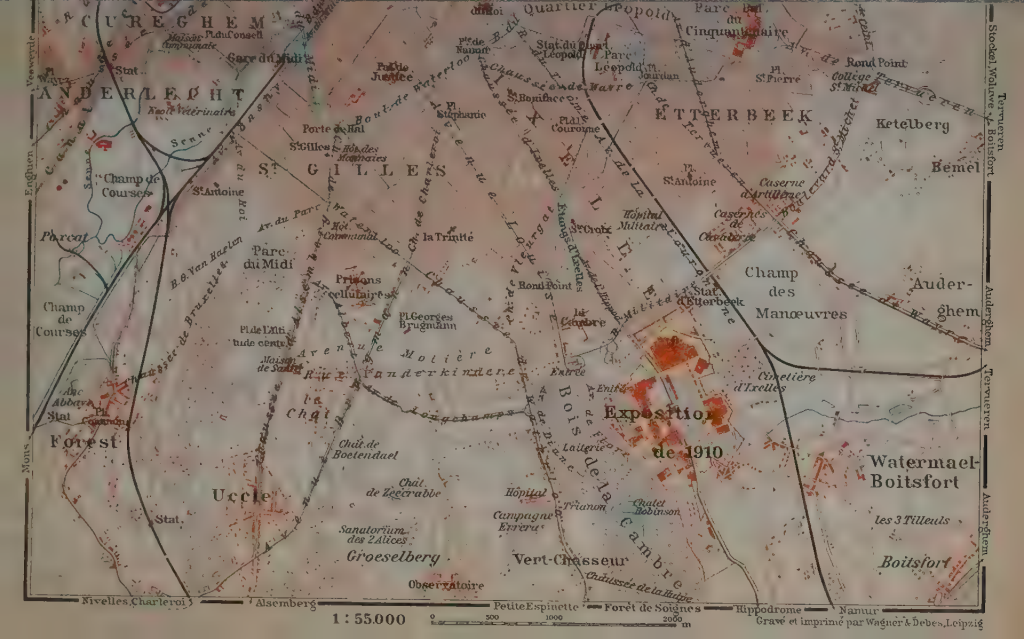
LAEKEN. — TRAMWAYS. Nos. 46, 48, and 49 of the Tramways Bruxellois (comp. p. 94), and the 'Bourse-Gare Maritime-Laeken' line of the Chemins de Fer Economiques (p. 93). — Another route to Laeken is offered by a line of the *Chemins de Fer Vicinaux*, which starts from the square in front of the Gare du Nord (W. corner, Pl. D, 1), runs along the Boulevard d'Anvers, and then either viâ the Allée Verte (Pl. C, 1) or viâ the Boulevard Léopold-Deux (Pl. C, B, 1) and the Boulevard du Jubilée, to the stations of *Laiterie du Heysel* and *Gros Tilleul*, to the W. and N. respectively of the Leopold Monument (p. 145; continuation of the line to Grimberghen, etc., see p. 145).

Laeken is reached by the *Allée Verte* (Pl. C, 1), an avenue planted with lime-trees, which was formerly a fashionable promenade, but is now only a business-centre for those connected with the harbour. In the 17th and 18th cent. this avenue was the pride of Brussels and the scene of the state entries of the sovereigns, the last occasion being the entry of King Leopold I. on July 19th, 1831. At the N. end of the inner harbour, where several streets converge, the Allée Verte is carried across the canal by a lofty iron bridge *(Pont de Laeken)* affording a good survey of the harbour. The continuation of the Allée Verte, the *Avenue de la Reine*, ends at the church of St. Mary.

Laeken (*Restaurant Dupéray*, Av. de la Reine; *Restaurant de l'Acacia*, Drève Ste. Anne 70), since the 19th cent. a favourite holiday and excursion resort of the people of Brussels, with 32,000 inhab., was the usual residence of Kings Leopold I. and II., both of



Wemmel
Grimberghen
Vilvorde
Anvers
Termonde
Gand
Louvain
Haecht
Vossem
Berchem
Heysel
Montagne
Gros Tilleul
Hoog-Leest
Over Heembeek
Neder Heembeek
Haren
Tour japonaise
Av. Houba de Strooper
Av. Jules Van Praet
Hôpital de Bruxelles
Anc. Abbaye de Dielighem
Couv. des Dames du Sacré Cœur
Squ. Pr. Léopold
du Tonnerre
PARC ROYAL
Chât. Royal
Casernes
Avant Port
Senne
Canal de Willebroeck
Arrêt
Evere
Stat.
Jette
Notre Dame
Stat. de Schaerbeek
Usine à Gaz et d'Eau potable
LAEKEN
Gans-horen
Spiegelhuis
Couv. des Ursulines
Pont de Laeken
Ste Famille
Verboeckhoven
Hôpital
Cimetière de Bruxelles
Mon. allem.
Mon. franç.
Sacré-Cœur
Parc de Koekelberg
KOEKELBERG
Gare Maritime
Bassin Vergote
Maison Communale
Stat. Josaphat
Cimetière de Schaerbeek
Parc Josaphat
Hôpital
Halte
Karreveld Chât.
Vélodrome de Karreveld
JEAN
Gare des March.
St Roch
SCHAERBEEK
St Servais
Ste Marie
Av. des Hortensias
Cimet. de St Josse ten Noode
Trois Maisons
Stat. de l'Ouest
MOLENBEEK
St Jean Bapt.
Gare du Nord
Pl. Rogier
Jardin Botanique
JOSSE TEN NOODE
Tir National
Ste Catherine
St Barbe
Poste
St Josse
Caserne
Stat.


Quartier Léopold
Parc du Cinquantenaire
Rond Point
St Pierre
Collège St Michel
ETTERBEEK
Ketelberg
Bemel
Auderghem
Watermael-Boitsfort
les 3 Tilleuls
Boitsfort
Vert-Chasseur
Groeselberg
Uccle
Forest
Exposition de 1910
Champ des Manœuvres
Caserne d'Artillerie
Caserne de Cavalerie
Hôpital Militaire
Cimetière d'Ixelles
Prison cellulaire
Palais de Justice
Gare du Midi
Gare du Nord
Gare de Schaerbeek
Gare de Luxembourg
Gare de Boitsfort
Gare de Watermael
Gare de Groenendael
Gare de Hoeilaart
Gare de Tervueren
Gare de Stockel
Gare de Woluwe
Gare de Boitsfort
Gare de Auderghem
Gare de Nivelles
Gare de Charleroi
Gare de Alsemberg
Gare de Petite Espinette
Gare de Forêt de Soignes
Gare de Hippodrome
Gare de Namur
Observatoire
Champ de Courses
Parc
Père du Midi
Hôpital
Trianon
Chalet Robinson
Campagne Errera
Sanatorium des 2 Alices
Chât de Boetendael
Chât de Zeecrabbe
Laiterie
Entrée
Sortie
Rond Point
Pl. Georges Brugmann
Pl. de Namur
Pl. St Boniface
Pl. St Antoine
Pl. St Gilles
Pl. St Clément
Pl. St Michel
Pl. de la Trinité
Pl. de la Croix
Pl. de la Couronne
Pl. de la Chapelle
Pl. de la Duchesse
Pl. de la Reine
Pl. de la Liberté
Pl. de la Constitution
Pl. de la Victoire
Pl. de la Paix
Pl. de la Justice
Pl. de la Station
Pl. de la Gare
Pl. de la Place
Pl. de la Porte
Pl. de la Rue
Pl. de la Ville
Pl. de la Commune
Pl. de la Nation
Pl. de la Liberté
Pl. de la Constitution
Pl. de la Victoire
Pl. de la Paix
Pl. de la Justice
Pl. de la Station
Pl. de la Gare
Pl. de la Place
Pl. de la Porte
Pl. de la Rue
Pl. de la Ville
Pl. de la Commune
Pl. de la Nation
Avenue de la Chasse
Avenue de la Reine
Avenue de la Liberté
Avenue de la Constitution
Avenue de la Victoire
Avenue de la Paix
Avenue de la Justice
Avenue de la Station
Avenue de la Gare
Avenue de la Place
Avenue de la Porte
Avenue de la Rue
Avenue de la Ville
Avenue de la Commune
Avenue de la Nation

whom died here. The royal *Château*, built for Duke Albert of Saxe-Teschen in 1782-84 and restored by A. Balat after a fire in 1890, has been enlarged since 1903 by Ch. Girault of Paris. The large park surrounding the château occupies all the ground on the N. E. side of the town (adm. to the park and hot-houses hitherto thrice weekly in April and May only).

The *Church of St. Mary* (Notre-Dame), founded in memory of Queen Louise (d. 1850), was begun in 1854 from designs by J. Poelaert, and though unfinished was consecrated in 1872; it is now in course of completion. The interior is finely proportioned. The choir is adjoined by an octagonal building forming the royal burial-vault. — To the W. of the church is the entrance to the *Cemetery*, the favourite burial-place of the fashionable world of Brussels, with many mortuary chapels and, in the S. part of the cemetery, the curious 'Galeries Funéraires', resembling catacombs. To the N. of the old church of Laeken (13th cent.), of which only the choir remains (restored in 1895), situated in the E. part of the cemetery, is the sepulchral chapel of the singer Marie Malibran (1808-36), with a statue by Geefs and an inscription by Lamartine.

From the E. side of the church of St. Mary the *Avenue du Parc-Royal*, the N. continuation of the Avenue de la Reine, skirts the royal park, affording many glimpses into it (at the end, on the right, view of the château). All the ground on the left was bought by King Leopold II., who converted it in 1878 into the **Park of Laeken** and presented it to the State in 1903. The *Drève Ste. Anne*, running below the avenue, is of ancient origin. At the (25 min.) top of the *Montagne du Tonnerre* (197 ft.) rises a *Monument to Leopold I.*, erected in 1880. The statue of the king, by *W. Geefs*, is surmounted by a lofty Gothic canopy, somewhat in the style of the Albert Memorial in London. A gilded genius that formerly crowned the whole had to be removed on account of its weight (comp. p. 106). During the summer visitors may ascend a winding stair (door opened by an attendant; closed 12-2) to the base of the spire, whence a fine *View (evening-light best) is obtained of Laeken and of Brussels. — Opposite the monument on the N. is the *Villa Belvédère*, erected in 1788 for Vicomte Ed. de Walckiers, and latterly in the possession of King Leopold II.

On either side of the Villa Belvédère streets lead to the N. E. gate of the park of Laeken, near the N.W. end of the royal park. The fountain here is a reproduction of the Neptune fountain at Bologna. Close by on the left is the tramway-station of *Gros-Tilleul* (p. 144; Flem. *Dikke Linde*); on the right is a five-storied *Japanese Tower* and a *Chinese Pavilion*. The Avenue Jules-Praat passes between these two buildings and runs round the N. and E. sides of the royal park.

The steam-tramway proceeds from Gros-Tilleul to (7 M.) *Grimbergben*, a suppressed abbey, with a late-Gothic church altered in the 17th cent.

in the baroque style. — The first station on the tramway from Grimbergben to Londerzeel (p. 3) is the village of *Meysse*, near which (and 3¾ M. to the N. of Laeken) is the château of *Bouchout*, since 1879 the residence of the unfortunate Princess Charlotte, sister of Leopold II. and widow of the Emp. Maximilian of Mexico, who was shot in 1867.

From the square near the church of *St. Josse-ten-Noode* (Pl. F, G, 3; tramway, Chemins de Fer Economiques, Bourse - Place de St. Josse line, see p. 94) a line of the Caemins de Fer Vicinaux (starting from the end of the Rue Verbist) runs to the Chaussée de Louvain, and thence past the *Cemetery of St. Josse-ten-Noode* and (a little to the right) the *Tir National*, or shooting-range of the Brussels rifle-clubs, to the new **Chief Cemetery of Brussels**. The Grande Avenue (Groote Laan), beginning at the entrance, divides the S. part of the cemetery into two parts. Following Avenue 5, to the left of the entrance, we come to the *Monuments to the French* and *German Soldiers* who died in Belgium in 1870-71. Beyond the German monument, which stands at the intersection of Avenue 3, leading to the Grande Avenue, rises a large monument by V. Rousseau, erected by the municipality in memory of policemen, firemen, and others killed whilst on duty (*Victimes du Devoir*, Fiem. *Slachtoffers van de Plicht*). The English *Waterloo Monument*, to the E. of the Grande Avenue, at the end of Avenue 2, with a mourning Britannia, recumbent lions, and arms, by J. de Lalaing (1890), and the tombstones of the officers brought hither from the old cemetery, is very impressive.

Tervueren. — Railway from the Gare du Quartier-Léopold (Pl. F, G, 5), 9½ M., in ½ hr. (fares 1 fr., 60 c.; return 1¼ fr., 85 c.). — A preferable route is by Tramway (Nos. 40 and 45; in 1 hr.; fares 45, 35 c.), starting behind the Palais du Cinquantenaire, the terminus of the tramways mentioned on p. 91, and running along the Avenue de Tervueren.

The **Avenue de Tervueren** (6 M. long and about 85 yds. wide), laid out in 1895-97, begins at the triumphal arch of the Palais du Cinquantenaire (p. 136) and runs to the S.E. past numerous new

villas (some built in the style of châteaux) to the *Val St. Pierre (Woluwe Valley)*, where it crosses the railway to Tervueren. Farther on it intersects the E. skirts of the *Forest of Soignes* (station, *Quatre-Bras*, at the intersection of the road from Waterloo to Malines) and ends, beyond the tramway-station of Tervueren-Village (see below), on the N. side of the park of —

Tervueren, where the termini of the railway and the tramway stand close together. To the E. are the new Congo Museum and the terminus of the steam-tramway to Louvain (p. 243).

The old *Park of Tervueren, with large ponds, decorative sculptures, and picturesque vistas, was a favourite resort in the 17-18th cent. for court festivals and hunting parties. The remains of the château (garden-restaurant), which occupied the site of a hunting-lodge of the Duke of Brabant and fell a prey to the flames in 1879, are to be completely removed. The N. side of the park abuts on the handsome **Congo Museum*, built in 1904 by the French architect Ch. Girault and opened in 1910, which contain's collections illustrating the civilization and products of the Congo territory (director, Baron Alph. de Haulleville; adm. see p. 96). To reach the S. part of the park, where the paths converge at a rondel containing some Druidical stones, we descend along the terraces and cross a bridge. — As we leave the park by its W. exit we pass the chapel of St. Hubert (1617) and then reach the main square of the village.

The village of *Tervueren*, with two hotels, the Hôt.-Restaurant Paquot (Pl. a; Grand' Place, 20 R. from 2½, B. 1, déj. or D. 2½ fr., good) and the Armes d'Angleterre, is noted for its colony of artists. It possesses substantial cottages, and an old church, partially restored in the 17th and 18th centuries.

The **Forest of Soignes** (10,280 acres), to the S.E. of Brussels, beyond the Bois de la Cambre (p. 142), from which it is separated by the Chaussée de la Hulpe, is most conveniently reached by taking the line of the Chemins de Fer Vicinaux, starting at the Place Rouppe (p. 132), to the station of Vert-Chasseur. Most of the carriage-roads traversing the wood run at right angles to each other. The Avenue de Lorraine, the continuation of the road from the Bois de la Cambre, curves towards the S.E. to the *Hippodrome de Groenendael* (p. 232), the chief race-course of Brussels (p. 95). The straight Route de Mont St. Jean leads hence to the N.E. to (6 M.) Tervueren (see above), and to the S.W. to the *Château of Argenteuil* (a little to the left of the road), built by J. P. Cluysenaar for the Count of Meeus, and thence on to (5½ M.) Waterloo (p. 148). — The Chaussée de la Hulpe leads to the S.E. to the (2½ M.) *Hippodrome de Boitsfort* (railway-station, see p. 232; tramway No. 16, see p. 93).

Finally a pleasant excursion may be made (by the Enghien line of the Chemins de Fer Vicinaux as far as the 'Chemin de Gaesbeek' station, near Lennick-St-Martin) to the *Castle of Gaesbeek*, an extensive mediæval building, recently restored, with a pretty park, and now the property of the city of Brussels.

11. From Brussels to Charleroi viâ Luttre.

Battle Field of Waterloo.

35 M. Railway in 1-2¼ hrs. (fares 5 fr. 30, 3 fr. 60, 2 fr. 15 c.). — This line affords a convenient route to the Field of Waterloo, especially for a single traveller. Those who merely desire a general view of the battlefield should take the train to *Braine l'Alleud* (12 M., in 25-45 min.; fares 1 fr. 85, 1 fr. 25, 75 c., return-fares 2 fr. 95, 1 fr. 95, 1 fr. 15 c.), whence the Mound of the Lion is 1½ M. distant. Omnibus (50 c.; in 20 min.) or steam-tramway (see below) from Braine l'Alleud to the (1½ M.) Mound of the Lion and back (preferable to walking, as the traveller thus escapes the importunity of beggars and guides). The inclusive tickets offered by hotel-touts and others are, on the whole, not recommended. The walk described below, from *Waterloo* to *Mont St. Jean*, *La Haye Sainte*, *La Belle Alliance*, *Plancenoit*, and back by *Hougomont* and the *Lion Mound* to *Braine l'Alleud*, in all 7-8 M., is, however, far more interesting. If the walk be prolonged from Plancenoit to the S. to Genappe, the whole distance will be about 12 M. The steam-tramway from Braine l'Alleud to Wavre, which has stations at Merbraine, the Lion Mound, Gordon Monument, Belle-Alliance, and the Prussian Monument, affords opportunities of shortening the walk. There is also a steam-tramway from Waterloo to Mont St. Jean and the Gordon Monument. — A coach leaves Brussels daily (except Sundays) between 9 and 10 a.m. for Waterloo, allowing 2-3 hrs. to visit the battlefield, and arrives again in Brussels about 5 p.m. (drive of 2 hrs.; return-fare 7 fr., gratuity 1 fr.). It starts from the Place Royale and calls at the principal hotels. — Brakes leave Cook's office (41 Rue de la Madeleine) daily during the season at 9.45 a.m. for Waterloo, returning viâ the Forest of Soignes; fare 10 fr. One-horse carriage from Brussels to Waterloo, 20 fr.; two-horse, 30 fr.

The train starts from the *Gare du Midi* at Brussels (p. 89), and traverses a pleasant country, passing numerous villas. The stations of *Forest (Est)*, *Uccle-Stalle*, *Uccle-Calevoet*, and *Linkebeek* are unimportant.

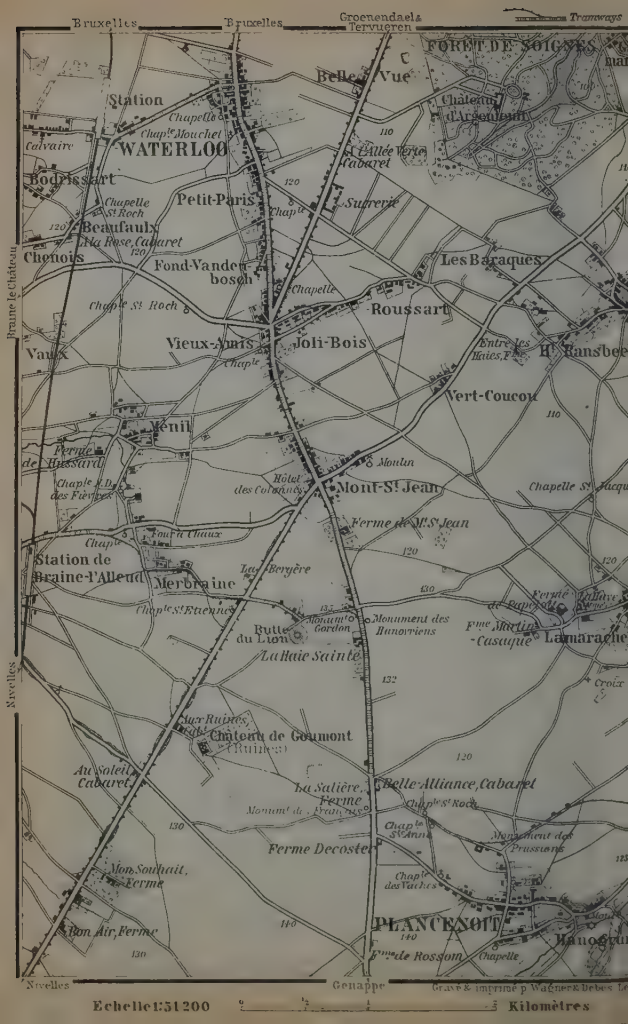
At Uccle is the château of Zeecrabbe, belonging to *M. van Gelder*, who possesses a fine collection of 16th cent. wood-carvings and Italian and Delft fayence and a gallery of old paintings (Rembrandt, Frans Hals, Alb. Cuyp, M. de Keyzer, S. van Ruysdael, A. Brouwer, Constable, Turner, Reynolds, early Flemish and Spanish masters, etc.). Visitors are admitted daily, except Sun., on application. 11-12 and 2-4.

About 1¼ M. to the W. of (7½ M.) *Rhode-Saint-Genèse* is the village of *Alsemberg*, with a beautiful Gothic church (14th & 16th cent.).

10 M. **Waterloo,** celebrated for the great battle of 18th June, 1815, and the headquarters of the Duke of Wellington from 17th to 19th June. The village lies on the Brussels and Charleroi road, ¾ M. from the station. The church (restored in 1865) contains Wellington's bust, by *Geefs*, and numerous marble slabs to the memory of English officers. One tablet is dedicated to the officers of the Highland regiments, and a few others to Dutch officers.

The garden of a peasant (a few paces to the N. of the church) contains an absurd monument to the leg of the Marquis of Anglesea (d. 1854), then Lord Uxbridge, the commander of the British cavalry, who underwent the amputation immediately after the battle. The monument bears an appropriate epitaph, and is shaded by a weeping willow.

Battle Field. A visit to Mont St. Jean, the two monuments on the battlefield, the Lion, and the farms of La Haye Sainte and



Bruxelles
Bruxelles
Groenendaels
Tervueren
Tramways
FORET DE SOIGNES
Belle-Vue
Station
Chapelle
Chaple Mouchet
Château d'Argenteuil
Calvaire
WATERLOO
L'Allée Verte Cabaret
Bodrissart
Petit-Paris
Chapelle St Roch
Chaple
Sucrerie
Beaufaulx
La Rose, Cabaret
Chenois
Fond-Vandenbosch
Les Baraques
Chapelle
Chaple St Roch
Roussart
Braine le Château
Vieux-Amis
Joli-Bois
Vaux
Chaple
Entre les Haies, Fme
Ht Ransbee
Vert-Coucou
Ménil
Ferme de Hussard
Moulin
Chaple N.D. des Fièvres
Hôtel des Colonnes
Mont-St Jean
Chapelle St Jacqu
Ferme de Mt St Jean
Fours à Chaux
Chaple
Station de Braine-l'Alleud
Merbraine
La Bergère
Chaple St Etienne
Monumt Gordon
Monument des Hanovriens
Ferme de Papefort
Fme Martin-Casaque
Lamarache
Butte du Lion
La Haie Sainte
Nivelles
Croix
Aux Ruines, Cabt
Château de Goumont (Ruines)
Au Soleil, Cabaret
La Salière, Ferme
Belle-Alliance, Cabaret
Monumt de Français
Chaple St Roch
Chaple St Anne
Monument des Prussiens
Ferme Decoste
Mon Souhait, Ferme
Chaple des Vaches
Bon Air, Ferme
PLANCENOIT
Fme de Rossom
Chapelle
Nivelles
Genappe
Gravé & imprimé p Wagner & Debes Le
Echelle 1:51200
Kilomètres

Hougomont, occupies 2 hrs.; to La Belle Alliance and Plancenoit 2 hrs. more. The traveller will, however, obtain a general survey of the field during the first 2 hours.

Guides. The annexed plan and the following sketch of the battle will enable the visitor to form a distinct conception of the positions occupied by the respective armies without the services of a guide. The usual fee for the principal points of interest is 2 fr.; if the excursion be extended to Plancenoit or Planchenois and the château of Frichemont, 3-4 fr.; but an agreement should invariably be made beforehand.

Relics. Old bullets, weapons, buttons, and other relics are still occasionally turned up by the plough, but most of those which the traveller is importuned to purchase are spurious.

Inns at Mont St. Jean (p. 153): *Hôtel Mont St. Jean* and (to the right where the road to Nivelles diverges from the Namur road) *Hôtel des Colonnes*. At the Mound of the Lion: *Hôtel du Musée* (see p. 154), déj. 2, D. 3 fr.; *Hôtel Wellington*, dearer, with carriages for hire.

Sketch of the Battle. A detailed history of the momentous events of 18th June, 1815, would be beyond the scope of a guidebook; but an impartial outline, based upon the most trustworthy sources, may be acceptable to those who visit this memorable spot. Among full and recent accounts of the battle may be mentioned those of *Henry Houssaye*, *E. L. S. Horsburgh*, *John C. Ropes*, and *General De Bas & General T'Serclaes*.

The ground on which Wellington took up his position after the Battle of Quatrebras was admirably adapted for a defensive battle. The high-roads from Nivelles and Genappe unite at the village of Mont Saint Jean, whence the main route leads to Brussels. In front of the village extends a long chain of hills with gentle slopes, which presented all the advantages sought for by the Allies. The undulating ground behind this range afforded every facility for posting the cavalry and reserves so as to conceal them from the enemy. In this favourable position Wellington was fully justified in hoping at least to hold his own, even against a stronger enemy, until the assistance promised by Blücher should arrive.

In front of the right of the Allied army lay the *Château of Hougomont*, which, with its massive buildings, its gardens and plantations, formed an admirable *point d'appui* for the defence of the heights above. It was garrisoned by two light companies under Lord Saltoun, and two under Col. Macdonnel, strengthened by a battalion of Nassovians, a company of Hanoverian riflemen, and about 100 men of the German Legion. This point holds a prominent place in the history of the battle, on account both of the fury of the attack and the heroic and successful defence. Farther to the left, and nearer the front of the Allies, lay *La Haye Sainte*, a fortified farm-house which was held by 400 men of the German Legion under Major von Baring, and after a noble defence was taken by the French. The defence of the farms of *Papelotte* and *La Haye* on the extreme left was entrusted to the Nassovian Brigade under Duke Bernard of Weimar.

Napoleon's army was drawn up in a semicircle on the heights to the E. and W. of the farm of *La Belle Alliance*, about one mile distant from the Allies. It was arranged in two lines, with a reserve in the rear. The first line consisted of two *corps d'armée*, one of which extended from La Belle Alliance westwards to the Nivelles road and beyond it, the other eastwards in the direction of the château of Frichemont. The second line was composed almost entirely of cavalry. Farther back the imperial guard, consisting of infantry and artillery, were drawn up in reserve on each side of the chaussée.

The Duke of Wellington's army consisted of 67,600 men, 24,000 of whom were British, 30,000 troops of the German Legion, Hanoverians, Brunswickers, and Nassovians, and 13-14,000 Dutch-Belgians. Of these 12,400 (including 5800 British) were cavalry, 5600 artillery with 150 guns. The army brought into the field by Napoleon numbered 71,900 men, of whom 15,700 were cavalry, 7200 artillery with 246 guns. Numerically, therefore, the difference between the hostile armies was not great, but it

caused a report to be spread amongst them that Grouchy was approaching to their aid, although well knowing this to be impossible.

Napoleon accordingly commanded eight battalions of his reserve Guards to advance in two columns (to adopt a convenient expression, for it was really one column or mass, in two parts, advancing *en échelon*), one towards the centre of the Allied right, the other nearer to Hougomont, while they were supported by a reserve of two more battalions, consisting in all of about 5000 veteran soldiers, who had not as yet been engaged in the action. Wellington hastened to prepare the wreck of his army to meet the attack; every available gun was posted in front of the line, and the orchard and plantations of Hougomont were strengthened by reinforcements. After a renewed and furious cannonade, which caused frightful havoc among the Allies, Donzelot's division made a determined but unsuccessful attack towards the left of the British position; but the chief fury of the storm was to burst forth farther to the right. The two magnificent columns of the Imperial Guard, the flower of the French army, were put in motion, one towards Hougomont and Adam's brigade, the other and main part in the direction of Maitland and his Guards. Supported at first by a cannonade from their own batteries and undeterred by the destructive fire of the hostile cannon, the French guards intrepidly forced their way to the summit of the heights of the Allies. Here, however, the Duke had ordered Maitland's brigade of Guards to lie down behind the ridge; and these, at a signal, instantaneously sprang from the earth and saluted their enemy with a fierce and murderous discharge. The effect was irresistible: the French column was rent asunder and vainly endeavoured to deploy, and the British Guards fairly drove their assailants down the hill. A similar fate met the second French column. The Imperial Guard was forced to retire. In this direction, therefore, the fate of the French was sealed, and the Allies were triumphant. On the extreme left, however, the right wing of the French was still unbroken, and the Young Guard valiantly defended Plancenoit against the Prussians, who fought with the utmost bravery and perseverance notwithstanding the fearful losses they were sustaining. Lobau also stoutly opposed Bulow and his gradually-increasing corps. With the Guard utterly routed, the cavalry dispersed, and the reserves consumed, the cry of 'Tout est perdu! Sauve qui peut!' arose from the French troops. This was about 8 o'clock in the evening, and the whole of the Allied line, with the Duke himself among the foremost, now descended from their heights, and, notwithstanding a final attempt at resistance on the part of the wreck of the Imperial Guard, swept all before them, mounted the enemy's heights, and even passed Belle Alliance itself. Still the battle raged fiercely at and around Plancenoit, but shortly after 8 o'clock the gallant efforts of the Prussians were crowned with success. Plancenoit was captured, Lobau and the Young Guard defeated after a most obstinate and sanguinary struggle, the French retreat became general, and the victory was at length completely won. Not until the Duke was perfectly assured of this did he finally give the order for a general halt, and the Allies desisted from the pursuit at a considerable distance beyond Belle Alliance. On his way back to Waterloo Wellington met Blücher at the Maison Rouge, or Maison du Roi, not far from Belle Alliance, and after mutual congratulations both generals agreed that they must advance on Paris without delay. Blücher, moreover, many of whose troops were comparatively fresh, undertook that the Prussians should continue the pursuit, a task of no slight importance and difficulty, which Gen. Gneisenau most admirably executed, thus in a great measure contributing to the ease and rapidity of the Allied march to Paris.

So ended one of the most sanguinary and important battles which history records, in the issue of which the whole of Europe was deeply interested. All the troops fought with great bravery, and many prodigies of valour on the part of regiments, and acts of daring heroism by individuals, are on record. The loss of life on this memorable day was commensurate with the long duration and fearful obstinacy of the battle. Upwards of 50,000 soldiers perished, or were *hors de combat*. The loss of

the Allies (killed, wounded, and missing) amounted to about 14,000 men. Of these the British alone lost 6932, including 456 officers; the German contingents 4494, including 246 officers. The total loss of the Prussians was 6700 men, of whom 223 were officers. The Netherlanders estimated their loss at 4000 from the 15th to 18th June. The loss of the French has never been ascertained, but probably amounted to 25,000 at least, besides 7800 prisoners taken by the Allies. About 227 French guns were captured, 150 by the Allies, the rest by the Prussians.

It is a common point of controversy among historians, whether the victorious issue of the battle was mainly attributable to the British or to the Prussian troops. The true answer probably is that the contest would have been indecisive but for the timely arrival of the Prussians. The Duke of Wellington himself, in his despatch descriptive of the battle, says 'that the British army never conducted itself better, that he attributed the successful issue of the battle to the cordial and timely assistance of the Prussians, that Bülow's operation on the enemy's flank was most decisive, and would of itself have forced the enemy to retire, even if he (the Duke) had not been in a situation to make the attack which produced the final result'. The French colonel *Charras*, in his 'Campagne de 1815' (pub. at Brussels, 1858), a work which was long prohibited in France, thus sums up his opinion regarding the battle: 'Wellington par sa ténacité inébranlable, Blücher par son activité audacieuse, tous les deux par l'habileté et l'accord de leurs manœuvres ont produit ce résultat'. — The battle is usually named by the Germans after the principal position of the French at Belle Alliance, but it is far more widely known as the Battle of Waterloo, the name given to it by Wellington himself.

About halfway to Mont St. Jean, which is about 2 M. from Waterloo, is the monument of Col. Stables, situated behind a farm-house on the right, and not visible from the road. The road to the left leads to the royal château of Tervueren (p. 147), that to the right to Braine-le-Château.

The road from Waterloo to **Mont St. Jean** (p. 149) is bordered by an almost uninterrupted succession of houses. At the village, as already remarked, the road to Nivelles diverges to the right from that to Namur. To the right and left, immediately beyond the last houses, are depressions in the ground where the British reserves were stationed.

About $^2/_3$ M. beyond the village we next reach a by-road, which intersects the highroad at a right angle, leading to the left to Papelotte and Wavre, and to the right to Braine l'Alleud. Here, at the corner to the right, once stood an elm, under which the Duke of Wellington is said to have remained during the greater part of the battle. The story, however, is unfounded, as it is well known that the Duke was almost ubiquitous on that memorable occasion. The tree has long since disappeared under the knives of credulous relic-hunters.

On the left, beyond the cross-roads, stands an *Obelisk* to the memory of the Hanoverian officers of the German Legion, among whose names that of the gallant Ompteda stands first. Opposite to it rises a *Pillar* to the memory of Colonel Gordon, bearing a touching inscription. Both these monuments stand on the original level of the ground, which has here been considerably lowered to furnish materials for the Mound of the Lion. In this neighbourhood Lord

Fitzroy Somerset, afterwards Lord Raglan, the Duke's military secretary, lost his arm.

About 1/4 M. to the right rises the **Mound of the Belgian Lion,** 200 ft. in height, thrown up on the spot where the Prince of Orange was wounded in the battle. The lion was cast by Cockerill of Liège (p. 257), with the metal of captured French cannon, and is said to weigh 28 tons. The French soldiers, on their march to Antwerp in 1832, hacked off part of the tail, but Marshal Gérard protected the monument from further injury. The mound commands the best survey of the battlefield, and the traveller who is furnished with the plan and the sketch of the battle, and has consulted the maps at the Hôtel du Musée, will here be enabled to form an idea of the progress of the fight. The range of heights which extends past the mound, to *Smohain* on the E. and to *Merbraine* on the W., was occupied by the first line of the Allies. As the crest of these heights is but narrow, the second line was enabled to occupy a sheltered and advantageous position on the northern slopes, concealed from the eye of their enemy. The whole line was about 1 1/2 M. in length, forming a semicircle corresponding to the form of the hills. The centre lay between the mound and the Hanoverian monument.

The chain of heights occupied by the French is 1 M. distant, and separated from the Allied position by a shallow intervening valley, across which the French columns advanced without manœuvring, being, however, invariably driven back. The Allied centre was protected by the farm of **La Haye Sainte,** situated on the right of the road, about 100 paces from the two monuments. It was defended with heroic courage by a light battalion of the German Legion, commanded by Major von Baring, whose narrative is extremely interesting.

After giving a minute description of the locality and the disposition of his troops, he graphically depicts the furious and repeated assaults successfully warded off by his little garrison, and his own intense excitement and distress on finding that their stock of ammunition was nearly expended. Then came the terrible catastrophe of the buildings taking fire, which the gallant band succeeded in extinguishing by pouring water on it from their camp-kettles, although not without the sacrifice of several more precious lives. "Many of my men", he continues, "although covered with wounds, could not be induced to keep back. 'As long as our officers fight, and we can stand', was their invariable answer, 'we won't move from the spot!' I should be unjust to the memory of a rifleman named Frederick Lindau, if I omitted to mention his brave conduct. He had received two severe wounds on the head, and moreover had in his pocket a purseful of gold which he had taken from a French officer. Alike regardless of his wounds and his prize, he stood at a small side-door of the barn, whence he could command with his rifle the great entrance in front of him. Seeing that his bandages were insufficient to stop the profuse bleeding from his wounds, I desired him to retire, but he positively refused, saying: 'A craven is he who would desert you as long as his head is on his shoulders!' He was, however, afterwards taken prisoner, and of course deprived of his treasure." He then relates to what extremities they were reduced by the havoc made in the building by the French cannonade, and how at length, when their ammunition was

almost exhausted, they perceived two fresh columns marching against them. Again the enemy succeeded in setting the barn on fire, and again it was successfully extinguished in the same manner as before.

"Every shot we fired increased my anxiety and distress. I again despatched a messenger for aid, saying that I must abandon the defence if not provided with ammunition, — but in vain! As our fusillade diminished, our embarrassment increased. Several voices now exclaimed: 'We will stand by you most willingly, but we must have the means of defending ourselves!' Even the officers, who had exhibited the utmost bravery throughout the day, declared the place now untenable. The enemy soon perceived our defenceless condition, and boldly broke open one of the doors. As but few could enter at a time, all who crossed the threshold were bayonetted, and those behind hesitated to encounter the same fate. They therefore clambered over the walls and roofs, whence they could shoot down my poor fellows with impunity. At the same time they thronged in through the open barn, which could no longer be defended. Indescribably hard as it was for me to yield, yet feelings of humanity now prevailed over those of honour. I therefore ordered my men to retire to the garden at the back. The effort with which these words were wrung from me can only be understood by those who have been in a similar position."

"As the passage of the house was very narrow, several of my men were overtaken before they could escape. One of these was the Ensign Frank, who had already been wounded. He ran through with his sabre the first man who attacked him, but the next moment his arm was broken by a bullet. He then contrived to escape into one of the rooms and conceal himself behind a bed. Two other men fled into the same room, closely pursued by the French, who exclaimed: '*Pas de pardon à ces brigands verts!*' and shot them down before his eyes. Most fortunately, however, he remained undiscovered until the house again fell into our hands at a later hour. As I was now convinced that the garden could not possibly be maintained when the enemy was in possession of the house, I ordered the men to retreat singly to the main position of the army. The enemy, probably satisfied with their success, molested us no farther."

The door of the house still bears traces of the French bullets. Several of the unfortunate defenders fled into the kitchen, adjoining the garden at the back on the left. The window was and is still secured with iron bars, so that all escape was cut off. Several were shot here, and others thrown into the kitchen-well, where their bodies were found after the battle. An iron tablet bears an inscription to the memory of the officers and privates who fell in the defence of the house.

Farther to the E. are *Papelotte*, *La Haye*, and *Smohain*, which served as advanced works of the Allies on their extreme left. They were defended by Nassovians and Netherlanders under Duke Bernhard of Saxe-Weimar, but fell into the hands of the French about half-past 5 o'clock.

The defenders of **Goumont**, or **Hougomont** (see p. 149), another advanced work of the Allies, situated about ½ M. to the S.W. of the Lion, were more fortunate. The buildings still bear many traces of the fearful scenes which were enacted here. It is computed that throughout the day the attacks of nearly 12,000 men in all were launched against this miniature fortress, notwithstanding which the garrison held out to the last (see p. 156). The French stormed the orchard and garden several times, but they did not succeed in pene-

trating into the precincts of the buildings. Hougomont was at that time an old, partly dilapidated château, to which several outbuildings were attached. The whole was surrounded by a strong wall, in which numerous loop-holes had been made by express orders of the Duke in person, thus forming an admirable though diminutive stronghold. Notwithstanding these advantages, however, its successful defence against the persistent attacks of overwhelming numbers was solely due to the daring intrepidity of the little garrison. The wood by which it was once partly surrounded was almost entirely destroyed by the cannonade. The loop-holes, as well as the marks of the bullets, are still seen, and the place presents a shattered and ruinous aspect to this day. The orchard contains the graves of Capt. Blackman, who fell here, and of Sergt. Cotton, a veteran of Waterloo who died at Mont St. Jean in 1849 ($^1/_2$ fr. is exacted from each visitor to the farm). Hougomont is about 1 M. from Braine l'Alleud (p. 157).

The neighbourhood of Hougomont is said to have been the scene of the following well-authenticated anecdote. General Halkett's brigade, consisting of raw levies of troops, most of whom now faced an enemy for the first time, were exposed to a galling fire from Cambronne's brigade, which formed the extreme left of the enemy's line. Halkett sent his skirmishers to meet the vanguard of the French, somewhat in advance of whom Gen. Cambronne himself rode. Cambronne's horse having been shot under him, Halkett immediately perceived that this was an admirable opportunity for a 'coup de main' calculated to inspire his troops with confidence. He therefore galloped up alone to the French general, threatening him with instantaneous death if he did not surrender. Cambronne, taken by surprise, presented his sword and surrendered to the gallant general, who at once led him back to the British line. Before reaching it, however, Halkett's horse was struck by a bullet and fell. Whilst struggling to disengage himself, he perceived to his extreme mortification that Cambronne was hastening back to his own troops! By dint of great efforts, however, Halkett got his horse on his legs again, galloped after the general, overtook him, and led him back in triumph to his own line.

The field-road to **Belle Alliance** from the gate of the farm skirts the wall to the left. It soon becomes narrower, and after leading about 50 paces to the right passes through a hedge, traverses a field, and passes an embankment. After a walk of 5 min. a good path is reached, leading to the highroad in 12 min. more. Coster's house lies to the right. In a straight direction the road leads to Plancenoit (p. 157). Belle Alliance is situated on the left. This name is applied to a low white house of one story on the roadside, now a poor tavern, 1 M. to the E. of Hougomont.

A marble slab over the door bears the inscription: '*Rencontre des généraux Wellington et Blucher lors de la mémorable bataille du 18. Juin 1815, se saluant mutuellement vainqueurs*'. The statement, however, is erroneous. It is well ascertained that Blücher did not overtake the Duke until the latter had led his troops as far as *La Maison du Roi*, or *Maison Rouge*, on the road to Genappe, about 2 M. beyond Belle Alliance, where he gave the order to halt. This was the scene of the well-known anecdote so often related of the Duke, who when urged not to expose himself unnecessarily to danger from the fire of the straggling fugitives, replied: 'Let them fire away. The victory is gained, and my life is of no value now!'

The house of Belle Alliance was occupied by the French, and their lines were formed adjacent to it. Napoleon's post during the

greater part of the battle was a little to the right of the house. Not far to the S. of Belle Alliance is the **French Monument** (a bronze eagle, by *Gêrome*; 1904), commemorating the heroic attack of the French Imperial Guard under Marshal Ney (comp. p. 152).

On the N. side of Belle Alliance a field-road diverges from the highroad, and leads to **Plancenoit,** or *Planchenois*, a village situated 1 M. to the S.E., which the traveller who desires to appreciate the important part acted by the Prussians in the battle should not fail to visit (see pp. 151, 152). To the left, on a slight eminence near the village, rises the **Prussian Monument**, an iron obelisk with an appropriate inscription in German. It was injured by the French when on their way to the siege of Antwerp in 1832, but has since been restored.

The French retreat, which soon became a disorderly *sauve qui peut*, followed the road to *Genappe* (p. 218), a village about 4 M. to the S. of Plancenoit. Near Genappe, where the road was blocked with cannon and waggons, the Prussians captured Napoleon's travelling carriage, which the emperor had probably just quitted in precipitate haste, as it still contained his hat and sword.

CONTINUATION OF RAILWAY JOURNEY. The next station beyond Waterloo is (12 M. from Brussels) **Braine l'Alleud**, Flem. *Eigen-Brakel* (355 ft.), a manufacturing town with 8800 inhab., whence the Mound of the Lion (p. 154) on the field of Waterloo, which is visible to the left, is $1\frac{1}{2}$ M. distant. The road to it leads directly N. from the station.

STEAM TRAMWAY (in $1\frac{1}{4}$-$1\frac{3}{4}$ hr.) viâ *Rixensart* (p. 232) to (14 M.) *Wavre* (p. 244). — Branch-line viâ (8 M.) *Clabecq* (p. 213) to ($9\frac{1}{2}$ M.) *Tubize*, see p. 213. — Light railway to *Virginol* (p. 218) and to *Nivelles-Nord* (p. 238).

$15\frac{1}{2}$ M. *Lillois.* — 18 M. *Baulers*, a suburb of Nivelles, is the junction of the Manage and Ottignies line (p. 218).

$18\frac{1}{2}$ M. **Nivelles.** — The station *(Nivelles-Est)* lies to the E. of the town; on quitting it we turn to the left, cross the square diagonally, and descend the street to ($\frac{1}{4}$ M.) the church of **St. Gertrude.** *Nivelles-Nord*, see p. 218. — **Hotels.** HÔT. DU MOUTON-BLANC, Grand' Place; AIGLE NOIR, Grand' Place, 15 R. at 3-5, B. 1, déj. 2, D. 3 fr.; HERMANN, at the station of Nivelles Est.

Nivelles (325 ft.), Flem. *Nyvel*, on the *Thines*, a manufacturing town with 12,300 inhab., owes its origin to a convent founded here about the middle of the 7th cent. by Ita, wife of Pepin of Landen. The former convent-church of *St. Gertrude*, dedicated to a daughter of Pepin, the first abbess of the convent, is a Romanesque edifice of the 11th cent., with a well preserved crypt (three aisles) and a lofty tower restored in the second half of the 19th century. On the high-altar is the beautiful 13th cent. reliquary of St. Gertrude (d. 659); and among the many interesting objects in the treasury is the saint's crystal goblet. The Romanesque cloisters are badly restored. A monument in the town, commemorates *Tinctoris* (d. 1520), the musician, and there are others to *J. de Burlet*, the statesman, and to *Baron de Seutin*, the surgeon.

The *Baulers-Fleurus-Châtelineau-Châtelet* line diverges at Nivelles-Est: 23 M., in 1¼ hr. Fleurus, see p. 244, 245; Châtelineau, p. 220.

23½ M. *Obaix-Buzet.* — 25½ M. **Luttre** (465 ft.), the junction of lines to *Jumet-Brûlotte* (26,500 inhab.; Charleroi, Châtelineau) and to *Piéton* (p. 216) viâ Trazegnies (p. 219). Our line here unites with the Ghent and Braine-le-Comte railway, which proceeds viâ (29 M.) *Courcelles-Motte* (p. 219), (30 M.) *Roux*, (33 M.) *Marchienne-au-Pont* (junction for Piéton), and (33½ M.) *Marchienne-Est* (junction for the line from Luttre to Charleroi viâ Jumet-Brûlotte), to —

35 M. **Charleroi** *(Sud)*, see p. 219.

12. From Brussels to Antwerp viâ Malines.

27½ M. Railway to *Malines* in 21-45 min. (fares 2 fr. 10, 1 fr. 40, 80 c.); to *Antwerp* (Central or South Station) in 36 min.-1½ hr. (fares 4 fr. 30, 2 fr. 90, 1 fr. 70 c.). The trains, some of which are 'saloon-trains' (see p. xix), start from the Gare du Nord, but passengers from the station of the Quartier Léopold (p. 89) may sometimes make connection at Schaerbeek. — The line from Brussels to Malines, opened in 1835, is the oldest railway in Belgium.

Brussels, see p. 89. — 2 M. *Schaerbeek* (p. 236); 4½ M. *Haren-Nord* (comp. p. 236). A fertile and grassy plain, through which the *Senne* winds, is traversed.

6¼ M. *Vilvorde* (52 ft.), Flem. *Vilvoorde*, a small and very ancient town on the Senne, has 15,400 inhab. and a handsome school of horticulture (on the N., to the right of the line). A monument near the station commemorates the painter Portaels (1818-95), a native of the place. The parish-church (14th cent.) contains some choir-stalls from Grimberghen (p. 145).

A melancholy interest attaches to Vilvorde as the scene of the martyrdom of William Tyndale, the zealous English Reformer and translator of the Bible. He was compelled to leave England on account of his heretical doctrines in 1524, and next year he completed his translation of the New Testament from the Greek. He then began to publish it at Cologne, but was soon interrupted by his Romish antagonists, to escape from whom he fled to Worms, where the publication was completed in 1525. Copies soon found their way to England, where prohibitions were issued against them, in consequence of which most of them were burnt. 'They have done no other thing than I looked for', observed the pious translator, on hearing of this; 'no more shall they do, if they burn me also!' Notwithstanding the vehement opposition of Archbp. Warham, Bp. Tunstall, Card. Wolsey, and Sir Thomas More (who vainly strove to refute the new doctrine in a work of 7 vols.), four new editions rapidly found their way to England. In 1529 Tyndale began to publish the first four books of the Old Testament at Antwerp, where he acted as chaplain to the British merchants there. He was at length arrested through the treachery of a spy, and sent to Vilvorde, where he was imprisoned for a year and a half. He was then tried, and condemned as a heretic. On 6th Oct., 1536, he was chained to the stake, strangled, and finally burnt to ashes. His last words were: 'Lord, open the King of England's eyes!' He was a man of simple and winning manners, indefatigable industry, and fervent piety. His New Testament, which was translated independently of his illustrious predecessor Wycliffe, and his still more celebrated contemporary Luther, forms the basis of the Authorised Version. It is a remarkable fact, that the year after his martyrdom the Bible was

Geogr. Anst. v. Wagner & Debes

published throughout England by royal command, and appointed to be placed in every church for the use of the people.

We catch a distant view here, on the right, of the village of *Perck* (1½ M. from the railway), near which is the farm-house of *Drie Toren*, once the country-seat of David Teniers the Younger (d. 1690; buried in the church of Perck).

Near the village of *Elewyt*, 1¾ M. to the E. of (8½ M.) *Eppeghem*, stands the old château of *Steen*, purchased for 93,000 florins by Rubens in 1635 as a summer-resort (restored). — 10 M. *Weerde*. The huge tower of the cathedral of Malines now becomes conspicuous in the distance. The train crosses the Louvain Canal.

13 M. **Malines.** — **Hotels** (all unpretending, with restaurant; comp. p. xiv). Near the Railway Station (Place de la Station): Hôtel de l'Europe (Pl. a; C, 6), R. 2-3, B. ¾, D. 2 fr.; Hôt. de la Couronne (Pl. b; C, 6), 80 R. at 3-6, B. 1, D. 3 fr.; Hôt. de la Station (Pl. c; C, 6), 10 R. at 2½-3, B. ¾ fr. — In the Town, ¾ M. from the station: Hôtel de la Cour-de-Beffer (Pl. f; C, 3), Rue de Beffer 22, near the Grand' Place, 12 R. from 2, B. ¾, D. 3 fr.; Hôt. de la Coupe (Pl. d; B, C, 3), Grand' Place 29, D. 2 fr. — *Café de l'Harmonie*, Bruul 15; others in the Grand' Place (Pl. B, C, 3). *Railway Restaurant.* — *Cab.* Per drive 1 fr., per hr. 1½ fr., each addit. ¼ hr. ½ fr. extra. — *Post & Telegraph Office* (Pl. 11; C, 3), Rue de Beffer, at the corner of the Grand' Place. — *Mechlin Lace* may be obtained at the lace-making school at Rue des Douze-Apôtres 11 (Pl. A, 2), and from Charlotte Muesaars, Plaine d'Hoogstraten 1 (Pl. D, 3).

A visit to the Cathedral, the paintings by Rubens in the churches of St. Jean and Notre Dame, the Palais de Justice, and the old houses on the Quai au Sel and the Quai aux Avoines may be accomplished in half-a-day.

The ancient town of *Malines* (25 ft.), Flem. *Mechelen* (59,000 inhab.), situated on the tidal river *Dyle*, which flows through the town in numerous arms, was long the ecclesiastical capital of the Netherlands and is still the seat of the primate. The quietness of the town, which contains many interesting old buildings, forms a strong contrast to the busy scene at the station, which possesses extensive railway-workshops and is the focus of the Liège-Louvain-Ostend, Antwerp-Brussels, and Malines-St-Nicolas railways.

Malines, the mediæval *Machlina* (lat. *Mechlinia*), became in 915 a possession of the Bishops of Liège, though in ecclesiastical matters it had long been subject to the diocese of Cambrai. Under the family of *Berthold* or *Berthoud*, the episcopal stewards, it gained an almost independent position in 1213, but in 1332 Bishop Adolf de la Marck sold the consistently rebellious town to Count Louis of Flanders. In 1369 it was incorporated with Burgundy, and in 1473 it became the seat of the Provincial Court or Great Council, the supreme tribunal in the Netherlands. After the death of Charles the Bold his widow, *Margaret of York*, took up her abode in Malines, and here were brought up the children of Maximilian of Austria, *Philip the Handsome* (p. xxiii) and *Margaret of Austria* (d. 1530), celebrated as regent of the Netherlands and instructress of Charles V. *Maria of Hungary* (p. 101), Margaret's successor, transferred her residence to Brussels in 1546, and Malines was compensated in 1560 by being made the seat of an archbishopric, the holder of which was primate of the Netherlands. The first archbishop was *Antoine Perrenot de Granvella* (d. 1586), adviser of Charles V. and Philip II. and minister of Margaret of Parma (p. xxiii), who was created cardinal in 1561, but left the Netherlands in 1564 (comp. p. xxix).

From the Railway Station (Pl. C, 6) we follow the Rue Con-

science, bearing to the right, to the Porte d'Egmont (Pl. C, 5), traverse the Place d'Egmont, and cross the Dyle (picturesque view). Near the bridge, to the right, are the *Athénée Royal* (Pl. C, 4), the old *Lodge of the Teutonic Order* ('Commanderie de Pitsembourg'), dating from the 17th cent. (now a school), and the *Botanical Garden* (open daily from May 1st to Oct. 15th, adm. ½ fr.; free on Mon. & Frid. in fine weather only), adorned with a marble statue of Dodonæus (1517-85; Pl. D), a native of Malines.

On the left side of the Bruul, which leads hence to the Grand' Place, is the Jesuit church of *Notre-Dame du Val-des-Lis* (Pl. C, 4), built by L. Faid'herbe in the baroque style in 1662 (façade completed in 1715).

The Grand' Place (Pl. B, C, 3), or market-place, is still surrounded by picturesque gabled houses of the 16-18th century. — Immediately to the right is the old Cloth Hall (*Halles;* Pl. C, 3), rebuilt in 1311-26 on the model of the Halles of Bruges (p. 36). The uncompleted belfry bears a superstructure of the 16th cent., with two octagonal turrets. The unimportant *Musée Communal* (open free on Sun. & holidays, 10-1 & 2-4; adm. at other times ½ fr., on application to the 'portier', Rue de la Halle 14, on the S. side of the building) contains a collection of civic antiquities, and some old and some modern pictures, including a Crucifixion by Rubens (?) on the first floor. — The N. wing of the Cloth Hall, in the Rue de Beffer (p. 162), was begun in 1529 by *Rombout Keldermans* of Malines in the late-Gothic style for the Great Council, but was left unfinished and has been under reconstruction since 1902 to accommodate the *Post and Telegraph Office* (Pl. 11; C, 3).

In the Grand' Place is a statue of *Margaret of Austria* (Pl. 9), by Jos. Tuerlinckx (1849); on the pavement round the monument is indicated the size of the dials of the clock of St. Rombold (see p. 161). — On the N.W. side is the *Hôtel de Ville* (Pl. B, 3), built in the beginning of the 14th cent., but entirely remodelled in 1715. — On the S. side, and standing a little way back from the Place, is the Gothic *Vieux Palais* (1374), the old '*Schepenhuis*' (Pl. 13; B, 3), or house of the bailiffs, from 1474 to 1618 seat of the Great Council, but now containing the *City Library* and the valuable *Municipal Archives* (closed on Thurs. & Sun. afternoons). Among the contents of the last are the city's account-books since 1311, and in the former is a 'graduale' or hymn-book from the chapel of Margaret of Austria (1511).

The *Cathedral of St. Rombold or Romuald (*St. Rombaut*; Pl. B, 3), begun at the end of the 13th cent., completed in 1312, but to a great extent rebuilt in the 14-16th cent. after a fire in 1342, has been the archiepiscopal metropolitan church since 1560. It is a cruciform Gothic church with a richly-decorated choir and a huge unfinished late-Gothic W. tower (318 ft. in height), which was begun in 1452 and intended to be the highest tower in Christendom (projected height 550 ft., 22 ft. higher than the spire

of Ulm Cathedral). The dials of the clock on the tower, dating from 1708, are 44 ft. in diameter. The church was almost entirely erected with money paid by the pilgrims who flocked hither in the 14th and 15th centuries to obtain the indulgences issued by Pope Nicholas V. A thorough restoration of the whole building, begun in 1896, is now approaching completion.

The **Interior** (closed from 12 to 2.30 and after 5.30 p.m.; sacristan at Sous la Tour 8, on the W. side of the church) has an area of 4650 sq. yds.; its length is 308 ft.; the nave is 90 ft. high and 40 ft. wide. — NAVE. The carved *Pulpit* (1723) represents the Conversion of St. Norbert; above, St. John and the Holy Women at the foot of the Cross, at the side, Adam and Eve and the serpent. By the pillars are statues of the Apostles (1774). — In the N. aisle, 1st chapel: Monument in marble to Archbishop Méan (d. 1831), by *L. Jehotte*. — In the S. aisle: twenty-five indifferently-painted scenes from the history of St. Rombold (d. 775; Flemish school of the 15-16th cent., restored in 1813).

TRANSEPTS. In the S. (r.) arm: *Altar-piece by *Van Dyck*, representing the Crucifixion, painted in 1627 (covered). This is one of the finest of the master's works, and is worthy of the most careful inspection. The composition is extensive and skilfully arranged, and the gradations of grief, from the profound resignation of the Virgin to the passionate sorrow of Mary Magdalen, are particularly well expressed. — In the N. (l.) transept: *Erasmus Quellin*, Adoration of the Shepherds. — The large modern stained-glass windows by *J. F.* and *L. Pluys* of Malines, commemorate the promulgation of the dogma of the Immaculate Conception of the Virgin (1854).

The CHOIR contains carved stalls in the Gothic style, by *W. Goyers*, a baroque altar, by *L. Faid'herbe* (1665), and four monuments of archbishops of the 17th and 18th centuries. — In the ambulatory are a number of large pictures, chiefly by *Herreyns*, *Verhaghen*, *Lens*, and other painters of the early part of the 19th century, representing scenes from the life of St. Rombold. In the 1st and 7th chapels are the arms of the knights of the Golden Fleece, who held a chapter here in 1491.

The *Chimes* in the tower of St. Rombold rival those of the Belfry of Bruges (p. 36) as the finest and most complete in Belgium; they play on Mon. in summer, 7.30-8.30 p.m.

To the N. of the cathedral the Rue Ste. Catherine (Ste. Catheluyne-Straat) leads to the Gothic *Church of St. Catharine* (Pl. B, 2), built in 1336-42.

A little to the W., at the end of the Rue de Moreels, lies the EGLISE DU GRAND BÉGUINAGE (Pl. 1; A, B, 2), a baroque structure by *Jacques Francquart* (1629-47).

The INTERIOR contains numerous paintings by *G. de Crayer*, *Jan Cossiers*, *L. François*, *Th. Boeyermans*, and others. — On either side of the entrance, above the elaborate confessionals at the ends of the aisles, are figures of Christ and the Mater Dolorosa by *L. Faid'herbe*, the latter of which is said to have excited the profound admiration of his master, Rubens. — In the sacristy is an ivory crucifix, 2½ ft. high, by *Jérôme Duquesnoy*.

From the bridge at the N.E. end of the Marché-aux-Laines, at the beginning of the Rue Stassart, we obtain a glimpse (to the left) of the *Refuge de St. Trond* (Pl. 12; B, 2), a picturesque building of the end of the 16th cent., formerly belonging to the abbey mentioned at p. 238. It is now the *Cercle Militaire*. — To the right the Rue St. Jean leads to the church of —

ST. JEAN or *St. Jans* (Pl. C, 2), built in 1451-83, which is closed after 10 a.m. (sacristan, Rue St. Jean 14; ½ fr.). This church

contains an interesting picture by *Rubens*, a *High-altar-piece with wings, a large and fine composition, one of the best of the painter's ceremonial works (1617), representing the Adoration of the Magi. On the inside of the wings: Beheading of John the Baptist, and Martyrdom of St. John in a cauldron of boiling oil. Outside: Baptism of Christ, and St. John in the island of Patmos, writing the Apocalypse. Below is a small Crucifixion, also ascribed to *Rubens*. The pulpit in carved wood, by *Verhaeghen*, represents the Good Shepherd. The high-altar and confessionals are by the same sculptor. The churchwardens' stalls, by the pillars in the transept, are by *Nic. van der Veeken* (1730).

The interesting Gothic building of 1507 at the corner of the Rue St. Jean and the Rue Frédéric-de-Mérode, a little to the E. of St. Jean's, was originally the house of Canon Busleyden; it has been the *Mont-de-Piété* (public pawnshop; Pl. C, 2), since 1620. Part of it is occupied by the *Academy of Music* (for church-music).

The Biest, the continuation of the Rue St. Jean, leads to the S. to the Marché-au-Bétail, or Veemerkt, at the E. end of which is the church of St. Peter and St. Paul (Pl. 3; C, 3), built in the baroque style by *Faid'herbe* in 1670-77, and formerly belonging to the Jesuits. The unpleasing upper part of the façade was added in 1709. The church contains paintings of scenes from the life of St. Francis Xavier, by *Er. Quellin the Younger*, *Boeyermans*, and others, and sculptures by *H. Verbruggen* (pulpit) and *Nic. van der Veeken* (confessionals). — Adjacent, Rue de l'Empereur 3, is the former Keizershof, built in the late-Gothic style by Margaret of York in 1480, afterwards the residence of Philip the Handsome and Charles V. (till 1516), and occupied by a Jesuit college from 1611 to 1773. It is now a *Theatre* (Pl. C, D, 3) and comprises practically nothing of the original structure, except the restored façade. — Opposite rises the —

Palais de Justice (Pl. C, D, 3), or Gerechtshof, a picturesque assemblage of buildings, by *Rombout Keldermans*, enclosing a spacious court. It was formerly the palace of Margaret of Austria, afterwards that of Cardinal Granvella, from 1618 to 1794 it was the seat of the Great Council. It was restored in 1878-86. The older portions in the late-Gothic style were begun in 1507; the façade, erected in 1517-26, is the earliest example of the Renaissance in Belgium. The building contains some fine chimney-pieces and other interesting works of art.

We now return through the Rue de Beffer (W.) to the Grand' Place and turn from the Schepenhuis (p. 160) into the Bailles-de-Fer (Pl. B, 3, 4; Yzeren Leen), which ends at the picturesque *Grand-Pont*, the central bridge over the Dyle, built in the 13th cent. and restored in 1594-95.

On the *Quai au Sel* or *Zoutwerf* (Pl. B, 4), on the left bank, are several noteworthy houses of the 16th century. Among the most interesting of these are the *House of the Salmon* (No. 5), the guild-

house of the fishmongers, with a Renaissance façade (1530-34; see p. li) restored in 1850; and the so-called *Lepelaer* (No. 17), with exquisite details in the Franco-Flemish style.

On the Quai aux Avoines or Haver-Werf (Pl. B, 3), at the corner of the Rue de la Grue, is the so-called *Paradise*, with two painted reliefs of the Fall and Expulsion from Eden; adjacent (left) are the *Maison des Diables*, a fine timber house of the 16th cent., and the *St. Joseph House* (No. 20), a stone structure of 1669.

From the Grand-Pont we proceed straight on through the Marché-aux-Grains, in which, to the right, is the *Maison de la Grande-Arbalète* (No. 8; Pl. 8, B, 4), or guild-house of the crossbowmen, a building of the 16th cent. with an elegant turret. The Rue Haute or Hoogstraat leads on in the same direction to the twin towers of the *Porte de Bruxelles* (Pl. A, 5), or 'Overste Poort', a solitary relic, rebuilt, in the 17th cent., of the twelve ancient city-gates. — A little to the S.E. is a bronze statue of *Pierre van Beneden* (1809-94; Pl. 10, B, 5), the naturalist, by Jules Lagae (1898). — From this point we proceed to the N.E., viâ the Rue aux Herbes (Groenstraat) and the Rue Milsen, to the church of —

Notre Dame au delà de la Dyle (Pl. B, 4; sacristan, Rue aux Herbes 55), an ancient foundation (1255), rebuilt in the late-Gothic style in the 15-17th cent. and recently well restored. A chapel behind the high-altar contains *Rubens's* *Miraculous Draught of Fishes (covered; 1 fr.), a richly-coloured picture, with wings, painted in 1618 for the fishmongers' guild, from whom the master received 1600 florins for the work (about 90*l.*). On one of the wings are Tobias and the Angel, on the other St. Peter finding the money in the fish's mouth; outside are SS. Peter, Andrew, James, and John. Opposite, on the back of the high-altar, is Christ at Emmaus, a fine landscape by *Corn. Huysmans*. In the next chapel to the left is a Temptation of St. Anthony by *M. Coxie the Younger* (1607). Over the baroque high-altar (1690) is a Last Supper by *E. Quellin*. Pulpit by *G. Kerricx* (1718).

In the Rue d'Hanswyk, which continues the Rue Notre-Dame to the S.E., is the attractive church of Notre Dame d'Hanswyk (Pl. 2; C, 5), built in 1663-78 by *L. Faid'herbe* in the baroque style on the site of an earlier Romanesque edifice. The ground-plan is curiously similar to that of St. Gereon at Cologne. In the dome are two large reliefs by L. Faid'herbe. The pulpit is by *Th. Verhaeghen* (1743-46), the confessionals by *J. F. Boecksluyns*.

Steam Tramways. 1. From Malines to (12 M.) *Heyst-op-den-Berg* (p. 208). — 2. Viâ (7 M.) *Rumpst* to (17 M.) *Antwerp* (comp. p. 167) in the one direction and to (15 M.) *Lierre* (p. 208) and (10 M.) *Boom* (p. 88) in the other. — 3. To *Tremeloo* (p. 208).

From Malines to Louvain, 15½ M., railway in 20-46 min. (fares 2 fr. 40, 1 fr. 60, 95 c.). This line is part of the express route from Antwerp to Louvain and Liège. — The church of (5½ M.) *Boortmeerbeek* contains a Temptation of St. Anthony by Teniers the Younger. From (7½ M.) *Haecht* steam-tramways run viâ Aerschot (p. 208) to Tirlemont (p. 237) and viâ Dieghem

(p. 236) to Schaerbeek (Brussels; comp. p. 93). At (8½ M.) *Wespelaer* are a country-seat and park mentioned by Delille (b. 1738). 12½ M. *Wygmael*, with a starch-factory. The line crosses the *Dyle*, skirts the Antwerp-Louvain Canal (made in 1750), and reaches (15½ M.) *Louvain* (p. 238).

From Malines to Ghent, 35 M., railway in ¾-2 hrs. (fares 5 fr. 50, 3 fr. 70, 2 fr. 20 c.). The line crosses the *Louvain Canal*, then the *Senne*, and farther on the new *Brussels Canal* (p. 143). 2 M. *Hombeek;* 5 M. *Cappellen-op-den-Bosch;* 8 M. *Londerzeel-Ouest*, the junction of the Antwerp and Alost line (p. 3). Beyond (11 M.) *Malderen* we quit Brabant and enter East Flanders. 12½ M. *Buggenhout;* 13½ M. *Baesrode* (p. 87). 18 M. *Dendermonde*, and thence to (35 M.) *Ghent*, see R. 9a.

From Malines to St. Nicolas and Terneuzen, 42 M., railway in 2¼-2½ hrs. (fares 5 fr. 15, 3 fr. 70, 2 fr. 55 c.). 2 M. *Hombeek;* 6 M. *Thisselt;* 8 M. *Willebroeck*, on the canal mentioned at p. 143, the junction of the Antwerp and Alost line (p. 3); 11 M. *Puers* (branches to Dendermonde and to Boom, p. 87); 14 M. *Bornhem*. The train crosses the broad Scheldt, commanding a view of its picturesque wooded banks. — To the left, on the left bank, is (16 M.) *Tamise* (Flem. *Temsche;* Hôtel des Flandres), a manufacturing town with 13,300 inhabitants. The church contains the tomb of Roeland Lefebvre and his wife (16th cent.) and a Holy Family by Nic. de Liemaeckere. Steam-tramway and local boat to Antwerp, see pp. 167, 204. — 21 M. *St. Nicolas*, the junction of the Waesland line for Ghent and Antwerp (p. 88) and of a branch-line to Dendermonde (p. 87); 25 M. *St. Gilles-Waes* (branch-line to *Moerbeke*, p. 88); 27 M. *Clinge*, with the Belgian custom-house. — 29½ M. **Hulst** (*Hôtel de Wapens van Zeeland*), the Dutch frontier-station, possesses an interesting Gothic church of the 13-15th cent. (upper part of tower reconstructed in 1562). The Landhuis contains a painting by Jordaens, and the Hôtel de Ville one by Corn. de Vos. Steam-tramway to Walsoorden (p. 206). — 35 M. *Axel* (picturesque costumes); 39 M. *Sluyskil*. — 42 M. *Terneuzen* (see p. 78).

Beyond (17 M.) *Wavre-Ste-Catherine* the train crosses the *Nethe* (p. 88), a small tidal river. — Before reaching (18 M.) *Duffel* we see on the right the old Gothic château of *Ter-Elst*. — 21 M. *Contich* (E. Station), on the branch-railway from Antwerp to Turnhout (p. 204).

23 M. *Hove*. — 23½ M. *Vieux-Dieu* (*Oude God;* p. 2) is the junction for the trains to the S. Station at Antwerp, of the Antwerp, Dendermonde, & Ghent line (R. 9a), and of a branch-line to *Hoboken* (p. 3).

We now pass through the outworks around Antwerp. 26 M. *Berchem* (see p. 165), for the suburb of that name. — Finally we traverse a lofty embankment between the new quarters of Antwerp and (r.) *Borgerhout* (p. 169) and enter the Central Station of —

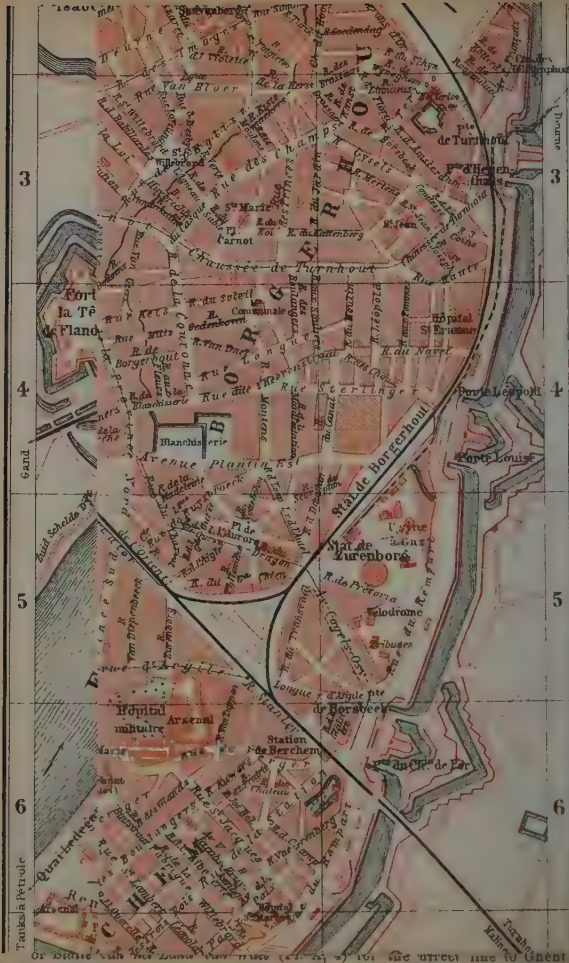
27½ M. *Antwerp* (see below).

13. Antwerp.

Comp. also the Plan of the Inner Town, p. 171.

Railway Stations. 1. The *Central Station* or *Midden-Statie* (Pl. D, 3, 4) is a handsome iron structure designed by L. de la Censerie, for the main line to Malines (Brussels, Louvain, etc.) and for the trains to Dendermonde-Ghent, Hasselt-Maastricht, Roermond-Gladbach, Turnhout-Tilburg, Rosendaal, Flushing, and Rotterdam. — 2. The *South Station* or *Zuid-Statie* (Pl. A, B, 6), an imposing new building by J. J. van Ysendyck, is used by the trains of the Antwerp-Alost line (p. 3) and by some express trains to Brussels. — 3. The *Berchem Station* (Pl. E, F, 6) is the first stopping-place for most of the passenger-trains to Brussels. — 4. The *Waesland Station* or *Statie van het Land van Waes* (Pl. A, 4) for the direct line to Ghent

Bassin à mâture A
(Bassin de carène)
B
Ecluse militaire
Fort Lillo
Red Star Line
Quai de Rijn
Bassin Kattendijk
Bassin Lillois
Bassin aux Bois
Bassin aux Huiles
Bassin aux Charbons
Quai Van Dyck
Quai Rubens
Quai Jordaens
Quai Teniers
Quai Rembrandt
Quai Jacques Jordaens
Quai Van Beers
Quai Van Eyck
Quai Van Aken
Quai Van Ertborn
Quai Van Meyel
Quai Van Cutsem
Quai Van Ertborn
Quai Van Meyel
Quai Van Cutsem
Quai Van Eyck
Quai Van Aken



Fort la Tête de Flandre
Chaussée de Turnhout
Rue des Champs
Rue Van Bloer
Rue Sterlinger
Avenue Plantin Est
Blanchisserie
Hôpital St Erasme
Porte Léopold
Porte Louise
Stat. de Borgerhout
Stat. de Zurenborg
Vélodrome
Tribunes
Pte de Borsbeek
Hôpital militaire
Arsenal
Station de Berchem
Pte du Chr. de Fer
Pte de Turnhout
Pte d'Hegenthals
Gand
Tanks à Pétrole
Turnhout
Malines
Broechem & Lierre
Deurne
3
4
5
6

(R. 9b) is on the left bank of the Scheldt, but there is a ticket and luggage office on the *Quai St. Michel* (Pl. A, 5), on the right bank; tickets taken there include the ferry across the river. — *Cabs*, see p. 166.

Hotels (comp. p. xiv). *In the Old Town:* HÔTEL ST. ANTOINE (Pl. a; B, 4), Place Verte 40 with central-heating and restaurant, 200 R. (50 with bathrooms) at 5-10, B. 1½, déj. 4, D. 6 (in winter 5), pens. 15-20, omn. 1 fr.; *GRAND-HÔTEL (Pl. f; C, 4), Rue Gérard 2, with central-heating and small garden, 160 R. (25 with bathrooms) at 4-10, B. 1½, déj. 3½, D. 5, pens. 11-15, omn. 1 fr.; *HÔTEL DE L'EUROPE (Pl. b; B, 4), Place Verte 38, with central-heating, 90 R. at 4-8, B. 1½, déj. 3, D. 5, pens. 12½-16, omn. 1 fr.; all these first-class. — HÔTEL DES FLANDRES (Pl. e; B, 4), Place Verte 9, 40 R. at 4-7½, B. 1½, déj. 3, D. 4, pens. 11-15, omn. 1 fr., patronized by English and American travellers, good; HÔTEL DE LA PAIX (Pl. c; B, 4), Rue des Menuisiers 9, 60 R. at 3½-6, B. 1½, déj. 3, D. 4, pens. 10-15, omn. 1 fr. — HÔTEL DU COMMERCE (Pl. g; C, 3), Rue de la Bourse 8, 30 R. from 3, B. 1, déj. 2, D. 3, pens. 9 fr., commercial; HÔTEL DE LA ROSE-D'OR (*De Gouden Roos;* Pl. n, B, 3), Pont aux Tourbes 3, an old-established house with restaurant, 12 R. at 3 fr. (incl. B.), D. (12-7) 3-3½, pens. 6-8 fr., incl. wine.

On the Scheldt: *QUEEN'S HOTEL (Pl. i, B, 3; *Miss Hoskin*), 40 R. at 4-6, B. 1¼, déj. 2½, D. 4, pens. 10-12, omn. 1-1½ fr.; HÔTEL-RESTAURANT AUSTRIA (Pl. l; B, 3), opposite the Steen; HÔTEL D'ANGLETERRE (Pl. m; B, 3); all on the Quai Van Dyck.

Near the Central Station: *GRAND HÔTEL WEBER (Pl. h; D, 3), Av. de Keyser 1-3, 5 min. from the station, 150 R. from 3½-4, B. 1½, déj. 3½, D. 5, pens. from 12 fr., first-class, with restaurant (p. 166); *GRAND-HÔTEL DE LONDRES (Pl. k; D, 3), Av. de Keyser 60, practically a hôtel garni, with good restaurant attached, 80 R. from 4, B. 1¼ fr.; HÔTEL TERMINUS (Pl. t; D, 3), Rue du Pélican, opposite the station-exit, with restaurant, 100 R. at 4-10, B. 1½, déj. 3, D. 5, pens. from 12 fr.; these three with central-heating; HÔTEL MÉTROPOLE (Pl. p; C, 3), Rue Leys 23, with café-restaurant and central-heating, 52 R. at 3½-8, B. 1¼, déj. 2½, D. 5, pens. 10-15, omn. 1 fr. — In the Avenue de Keyser: HÔTEL-RESTAURANT PSCHORR (No. 17), 40 R. from 3, B. 1 fr.; HÔTEL-RESTAURANT ST. JEAN (No. 29); HÔTEL STEIN (No. 74; Pl. s, D, 3), with restaurant, 15 R. at 3½ fr (incl. B.), D. 1½-2½ fr.; HÔTEL DE MUNICH (No. 51), 15 R. at 2½-4, B. ¾, D. 1½-2 fr.; HÔTEL DU PROGRÈS (No. 61), 34 R. at 3-4, B. ¾, déj. 1½, D. 2 fr.; HÔTEL DYKSTERHUIS (Dutch), Place de la Gare 22; HÔTEL DE L'INDUSTRIE, Rue du Pélican; UNION (Pl. u; D, 3), Place de la Gare 32, unpretending.

Pensions. *Mlle. Kern-Loos*, Longue Rue d'Hérenthals 35, 9 R., pens. (excluding déj.) 5½-7 fr.; *Fräulein Kuhlmann*, Rue van Dyck 17, 14 R., pens. 6-8 fr.; *Mme. Fernau*, Rue des Capucines 13; *Deutsches Heim*, Rue du Palais 39, for ladies only, 16 R., pens. 3½-5½ fr.; *Bertha Baumeister*, Longue Rue des Aulnes 125; *M. Beaujean*, Rue Rembrandt 8, pens. 5-7 fr.

Cafés. *Café Canterbury*, Place de Meir 14 (Pl. C, 4); *Café de l'Empereur*, Place de Meir 19; *Café Français*, *Café Suisse* (Taverne Artois), Place Verte; *Mille Colonnes*, Avenue de Keyser 11 (also restaurant; 'plat du soir' 1¼ fr.); *Grand Café Léopold Premier*, Avenue des Arts, corner of the Chaussée de Malines; *Café de la Terrasse*, *Pavillon du Steen*, on the Promenoirs (Pl. B, 3, 4; p. 202), with fine view of the Scheldt, pleasant on warm evenings. — **Confectioners.** **Pâtisserie Meurisse*, Marché-aux-Œufs 50; *Lens*, Rue des Tanneurs 16; *Blümer*, Marché-aux-Souliers 15, elegantly fitted up; *Locus-Broekuert*, Pont de Meir 3; *Pâtisserie du Jardin Zoologique* (p. 2 4).

Restaurants (comp. p. xv). **Rocher de Cancale*, Rue des Douze-Mois 19, adjoining the Exchange and the Place de Meir, à la carte only, much frequented for déjeuner; *Au Paon-Royal*, Place de la Gare, à la carte only; **Restaurant du Jardin-Zoologique* (p. 201). déj. 3, D. 5 fr.; *Grand-Hôtel Weber* (p. 165), entr. in the Av. des Arts; **Hôtel de Londres* (p. 165), Av. de Keyser 60; *Restaurant Terminus*, p. 165. — **Taverne Rheingau*, Place de Meir 1; *Taverne Royale*, Place Verte 39, déj. 2 fr. (music in the evening); *Restaurant Métropole*, see above. — *Taverne Crets*, corner of Place Verte and Rue Nationale; *Taverne St. Jean*, see above; *Criterium Bar*, Av. de Keyser 25;

Hôtel de la Rose-d'Or, p. 165; **Café Suisse* (p. 165), Place Verte, D. 2-3 fr.; *Taverne de la Croix-Blanche*, Place de la Comédie; *Vlaamsche Kolder*, Quai van Dyck, with view of the Scheldt. — Restaurants at Vlaamsch Hoofd, see p. 201. — **Beer** (comp. p. xv) **Restaurant Weber* (p. 165; concert in the evening), *Pschorr* (p. 165), *Café Universel* (No. 13; concert in the evening), *Habis* (No. 15), all in the Av. de Keyser; *Flora*, *Trois Suisses*, both in the Rue Anneessens (Pl. D, 3); *Salvator-Keller*, Vieux Marché-au-Blé 26; *Café Shakespeare*, Rue Léopold 15; *Café Anselmo*, Rue Anselmo 2. — Near the Central Station are several houses, such as the *Greenwich Tavern* (Av. de Keyser 21), *The Falstaff* (Rue Anneessens 25), and *The Royal* (Rue Anneessens 21), where pale ale and stout may be obtained on draught, with bread and cheese, etc. — **Wine.** **Moselhäuschen*, Place de Meir 60, cold viands only; **Taverne Rheingau* (see p. 165), Place de Meir 1 (Rhine wines and moselle); *Zur Mosel*, Rue des Douze-Mois 16, near the Exchange; *Alldeutsche Weinstube*, Rempart Ste. Catherine 74; *Continental Bodega*, Av. de Keyser 19 and Place de Meir 17 (Spanish wines).

Baths. *Bains Anversois*, Longue Rue de l'Hôpital 28 (swimming and medicinal baths); *Bains St. Pierre*, Rue Van Noort 12, near the Park; *Bains de Spa*, Place de la Commune 16 (1 fr.). Warm and cold baths also in the best hotels. — *Swimming Bath* (*Zwemdok*; Pl. B, 7), at the corner of the Rue de Bruxelles and the Rue Bréderode, open from April 15th to Oct. 15th (for ladies on Mon. and Frid. before 12, and on Wed. from 2 p.m.

Post Office, Place Verte, S. side (Pl. B, 4; p. 172), open 8 a.m. till 8 p.m. (on Sun. and holidays, 9-12 only); branch-offices in the Central Station, the Palais de Justice (p. 200), and elsewhere. — **Telegraph Offices**, Rue des Douze-Mois (Pl. C, 3, 4), on the S. side of the Exchange, and at the railway-station (open at night).

Cabs (inside the fortifications of the town). MOTOR CABS (*Auto-Taximètres*). For 1-2 pers., 600 mètres (655 yds.) 80 c., each addit. 300 mètres 10 c.; more than 2 pers., 500 mètres 80 c., each addit. 250 mètres 10 c.; at night, 400 mètres 80 c., each addit. 200 mètres 10 c.; luggage carried outside (à l'extérieur) 25 c. per 25 kilogrammes (55 lbs.). — TAXIMETER HORSE CABS. For 1-2 pers. 800 mètres 60 c., each addit. 400 mètres 10 c.; more than 2 pers., 600 mètres 60 c., each addit. 300 mètres 10 c.; at night, 400 mètres 60 c.; each addit. 200 mètres 10 c. — ORDINARY CABS. With one horse, per ½ hr. 1 fr., at night 2 fr., each addit. ¼ hr. 50 c.; with two horses, per ½ hr. 1½ fr., at night 3 fr., each addit. ¼ hr. 75 c. Each pers. over three pays extra. Luggage carried outside (à l'extérieur), 20 c. each piece. The driver expects a gratuity of 10-25 c.

Tramways ('Compagnie Générale des Tramways d'Anvers'). Fares within the town, 10-15 c.; transfers ('billets de correspondance'), 15 c. At some of the stopping-places the stop is made only on request ('Arrêt sur demande', 'Stilstand op aanvrag').

1 (AVENUES; white). From the *South Station* (Pl. A, B, 6) viâ the Avenues du Sud (Pl. B, 6, 5), des Arts (Pl. C, 4), and du Commerce (Pl. C, 3, 2) to the *Entrepôt* (Pl. C, 2).

2 (GARE; green). From the *Port* (Pl. B, 3; starting from the Quai Van Dyck, at the W. end of the Canal au Sucre) viâ the Place Verte (Pl. B, 4), Place de Meir (Pl. C, 4), and Avenue de Keyser (Pl. D, 3) to the *Central Station* (Pl. D, 3, 4), and then by the Rue du Pélican (Pl. D, 4) and Boulevard Léopold (Pl. D, 5, 6) to the *Dryhoek* (*Trois Coins*; Pl. D, 7), near the S. corner of the Pépinière.

3 (SCHYN; yellow). From the *South Station* (Pl. A, B, 6) viâ the Place Léopold de Wael (Pl. B, 5; passing the Royal Museum), Rue Nationale (Pl. B, 5, 4), Place Verte, and Place Teniers (Pl. C, 3) to the *Central Station* (Pl. D, 3), and thence by the Rue Carnot (Pl. D, E, 3), the Rue de l'Eglise (Pl. E, 3), and Pothoek (Pl. E, 2) to the *Porte du Schyn* (Pl. E, 1). Some of the cars (yellow and white) go on to *Merxem* (beyond Pl. E, 1; see p. 167).

4 (KIEL; blue). From the *Place Verte* (Pl. B, 4) viâ the Rue Nationale, the Rue des Gueux (Pl. B, 5), and the Rue Bréderode (Pl. B, 6, 7) to *Kiel* (Tir Communal; Pl. A, 8). Some of the cars (blue and white) go on to *Hoboken* (beyond Pl. A, 8).

5 (Wilryck; red). From the *Place Verte* (Pl. B, 4) viâ the Rue des Peignes (Pl. B, 4), Plaine de Malines (Pl. C, 4), Rue de l'Esplanade (Pl. B, C, 5), Rue Lozane (Pl. C, 6), and the Trois Coins (p. 166), to the *Porte de Wilryck*. Some of the cars (red and white) go on to *Dikke Mee*.

6 (Quais; red). From the *Bassin de Natation* (Pl. B, 7) viâ the South Station (Pl. A. B. 6), the Quai Flamand (Pl. A, B, 6, 5), Quai St. Michel (Pl. A, B, 5, 4; Waesland Station), Quai Van Dyck (Pl. B, 4, 3), Canal des Brasseurs (Pl. B, 2), Place St. Jean (Pl. C, 2), and Rue des Images to the *Hôpital de Stuivenberg* (*Fothoek*; Pl. E, 2).

7 (Berchem; blue). From the *Custom House* (Pl. B, 3) viâ the Canal des Récollets (Pl. B, 3), Rempart Ste. Catherine (Pl. B, C, 3, 4), Place de Meir, Rue des Tanneurs (Pl. C, 4), Longue Rue de l'Hôpital (Pl. C, 4), and Chaussée de Malines (Pl. C, D, 5, 6) to *Berchem* (Pl. E, 7). Some of the cars (blue and white) go on to *Vieux-Dieu* (beyond Pl. F, 8; see p. 164).

8 (Rue d'Argile; red). From the *Place de Meir* (Pl. C, 4) viâ the Rue des Tanneurs (Pl. C, 4), Rue Léopold (Pl. C, 4), and Longue Rue d'Argile (Pl. C-E, 5) to the *Rue Stanley* (Pl. E, 5, 6).

9 (Parc; yellow). From the *Plaine van Schoonbeke* (Pl. B, 2) viâ the Rue du Fagot (Pl. B, 3), Canal des Récollets (Pl. B, 3), Rempart Ste. Catherine (Pl. B, C, 3, 4), Place de Meir, Rue Léopold (Pl. C, 4), Avenue Van Eyck (Pl. C, D, 5), Avenue Plantin (Pl. D, 4), Rue Mercator (Pl. D, E, 5), and Place de l'Aurore (Pl. E, 5) to the *Berchem Station* (Pl. E, F, 6).

10 (Borgerhout; green). From the *Marché-au-Lait* (Pl. B, 3) viâ the Longue Rue Neuve (Pl. C, 3), the Place de la Commune (Pl. C, D, 3), Rue Carnot (Pl. D, E, 3), and the Chaussée de Turnhout (Borgerhout; Pl. E, F, 3) to the *Porte de Turnhout* (Pl. F, 3). Some of the cars (green and white) go on to *Deurne* (beyond Pl. F, 3).

11 (Rue Ommeganck; red). From the *Marché-au-Lait* to the Rue Carnot as in No. 10, then viâ the Rue Ommeganck (Pl. D, 3), and Rue de la Province Nord (Pl. E, 4) to the *Place de l'Aurore* (Pl. E, 5).

12 (Waas; yellow). From the *Palais de Justice* (starting at the Rue du Péage, Pl. B, C. 5) viâ the Rue de l'Escaut (Pl. B, 5) to the *Waesland Station* (Pl. A, 5).

13 (Quais du Sud; red and white). From the *South Station* (Pl. A, B, 6) viâ the Quai Ledeganck (Pl. A, 6) to the *Tanks à Pétrole* (beyond Pl. A, 6).

Steam Tramways. 1. From the Rue Bréderode (Pl. B, 7) viâ (2½ M.) *Wilryck* to (10 M.) *Rumpst*, and thence to (12½ M.) *Boom* (p. 88), to (18 M.) *Lierre* (p. 208), and to (17 M.) *Malines* (comp. p. 163). — 2. From *Zurenborg Station* (Pl. F, 5) to (16 M.) *Oostmalle* (p. 208), the junction for (8½ M.) *Turnhout* (p. 204), for (7½ M.) *Hoogstraeten* (p. 205), for (12½ M.) *Brasschaet* (p. 205) viâ Brecht, for (12 M.) *Broechem* (see below) viâ (7½ M.) Santhoven (p. 208), and for (11 M.) *Herenthals* (p. 211). — 3. From *Zurenborg Station* (Pl. F, 5) viâ (8½ M.) *Broechem* to (20½ M.) *Oostmalle* (see above) and to (13 M.) *Lierre* (p. 208). — 4. From *Klapdorp Station* (Pl. B, 3) viâ *Merxem*, *Lillo*, and *Santvliet* to (26 M.) *Bergen-op-Zoom* (p. 299). — 5. From *Klapdorp Station* (Pl. B, 3) viâ Merxem either to (5 M.) *Schooten* (see p. 205) or viâ *Brasschaet* (branch-line viâ Brecht to Oostmalle, see above) and *Ruysbergen* (p. 205) to (30½ M.) *Breda* (p. 455). — 6. From *Vlaamsch Hoofd* (p. 204) viâ *Zwijndrecht* and *Tamise* (p. 204) to *Hamme* (p. 87).

Steamboats. To *British Ports*, see p. 1. — To *Rotterdam*, see p. 206. — To *New York* once a week, to *Boston* and *Philadelphia* once a fortnight (Red Star Line, Rue des Peignes 22). — Steamers ply also to *Gibraltar*, *Genoa*, *Naples*, *Port Said* (*Asia*, *Australia*), *La Plata*, *Brazil*, *Cuba*, *Mexico*, the *West Indies*, *South America*, *Lisbon* (*East* and *South Africa*), and many other ports.

Local Steamer to *Tamise*, see p. 204. — Excursion-steamers ply on the Scheldt on summer-afternoons, starting from the 'Embarcadère' (Pl. B, 3).

Theatres (comp. p. xviii; performances generally in winter only). *Théâtre Royal* (Pl. C, 4; p. 186), Rue Léopold, for operas, performances in French, four times a week. — *Théâtre des Variétés* (Pl. C, 4; p. 171), Place de Meir, for comedies, in French. — *Flemish Opera House* (Théâtre Lyrique Flamand; Pl. C, D, 3; p. 199), Avenue des Arts. — *Flemish Theatre*, or *Nederlandsche Schouwburg* (Pl. C, 3; p. 199), Place de la Commune. —

Théâtre Moderne, Rue Anneessens 17 (Pl. D, 3), for light French plays. — Variété Theatres. *Palais de l'Hippodrome* (Pl. B, 5; circus), Place Léopold de Wael. — *Scala*, Rue Anneessens 28 (Pl. D, 3).

Music. Concerts in the *Zoological Garden* (p. 201) daily (except Tues. & Frid.) from 3.30 to 5 p.m., also on Sun., Tues., & Thurs. at 8 p.m. (in winter on Sun. at 3.30 p.m. and Wed. at 8 p.m.). In summer bands perform in the *Park* (p. 200) on Sun., 4-6 p.m.; in the *Pépinière* (p. 201) on Mon., 8-10 p.m.; in the *Place Verte* (p 172) on Wed. and Sat., 8-10 p.m.; in the *Avenue du Sud* (near the Palais de Justice) on Mon. and Thurs., 8-10 p.m.; and in the *Place St. Jean* (Pl. C, 2) on Mon., 8-10 p.m. — During the winter: *Nouveaux Concerts*, at the Cercle Artistique (p. 180); *Concerts Populaires*, in the Théâtre Royal (p. 167); at the *Société Royale d'Harmonie* (Rue d'Arenberg; comp. p. 201.

British Consul-General, *Sir E. C. Hertslet*, Avenue du Commerce 39 (Pl. C, 2, 3); vice-consuls, *W. Lydcotte* and *R. H. Cox*. — **American Consul-General**, *Henry W. Diederich*, Place de Meir 99; deputy-consul-general, *H. T. Sherman*. — **Lloyd's Agent**, *Walter Blaess*, Rue du Jardin des Arbalétriers 11.

English Church. *St. Boniface* (opened 1910), Rue Gretry; service at 11 a.m. Chaplain, *Rev. Cyril H. Harrison*. — Mission to Seamen, Plaine Falcon 25 (Pl. B, 2, 3); *Rev. M. M. Vischer*. — Mariners' Church & Institute, Avenue du Commerce 21; *Rev. J. Adams*. — **Roman Catholic Service** (in English) in the Cathedral on Sun. at 12.30 p.m.

Shops. Booksellers. *O. Forst*, Place de Meir 69; *R. Ackermann*, Place Verte 29; *Nederlandsche Boekhandel*, Marché St. Jacques 50. — Photographs. *Zazzarini & Co.*, Marché-aux-Souliers 37; *O. Forst*, *R. Ackermann*, see above. — Lace. *Mlle. Baetes*, Place Verte 6; *E. van Migem-Segers*, Rue Louise 2; *M. Reynders*, Rue Leys 12.

Tourist Offices. *Official Enquiry Office*, Place de Meir, at the corner of the Rue des Arquebusiers (Pl. C, 4). — *Hollandsche Spoorweg Maatschappy* (p. xxxiii), Rue Leys 18; *Dutch State Railways* (p. xxxiii), Rue d'Arenberg 5. — **Goods & Express Agents.** *American Express Co.*, Quai Van Dyck 7; *Wells, Fargo, & Co.*, Courte Rue de la Chapelle-des-Bateliers 4.

Museums, Collections, Churches, etc.

Art Collection (chiefly guild antiquities) belonging to *Mr. Frans Claes*, Rue St. Vincent 12 (Pl. D, 5), in the house called 'De Gulde Spoor', adm. on week-days on application.

Cathedral (p. 172), open for the inspection of the works of art on Sun. and Thurs. 8-12, free; on other days 12 to 4 or 5, 1 fr. for each person (tickets from the 'concierge' in the house No. 19 in the Place Verte, opposite the S. portal). The pictures are usually covered up again about 10 min. before the nominal time. The importunate 'guides' should be repulsed. For the *Tower*, comp. p. 176.

Church of St. Jacques (p. 180); the pictures are shown on week-days only, 12-4.30 p.m.; fee 1 fr. Principal entrance on the S. side, Longue Rue Neuve; knock at the door (sacristan, Longue Rue Ste. Anne 27).

Commercial Museum (p. 185), daily 10-5, free.

Exchange (p. 171), always open; during business-hours (1.30 to 2.30 p.m., on Sat. 11.30 to 12.30) admission to the galleries only.

Hôtel de Ville (p. 177), open all day; inspection most convenient between 9 & 10 a.m. and after 4 p.m. Fee ½ fr.; free during the Fêtes Communales (on the second Sun. in Aug. and the eleven following days).

Musée de Folklore (p. 184), daily 10-5; adm. ½ fr., free on Thurs., Sun., and holidays.

Museum, Royal (p. 186), daily 10-5 (Oct.-April 10-4); adm. 1 fr.; free on Thurs., Sun., holidays, and during the Fêtes Communales.

Musée Plantin (p. 183), on the same terms as the Royal Museum.

Steen (p. 202), as the Royal Museum.

Zoological Garden (p. 201), all day long; larger animals not visible after 7 p.m.; adm. 1 fr. Illustrated guide (in English, French, and German) 20 c.

Principal Attractions (1½-2 days). 1st Day. In the morning: Musée Plantin (p. 183); Exchange (p. 171); Cathedral (p. 172). Afternoon: St. Jacques (p. 180); Docks (pp. 203, 204). — 2nd Day. In the morning: Royal Museum (p. 186). Afternoon: Park (p. 200) and Zoological Garden (p. 201).

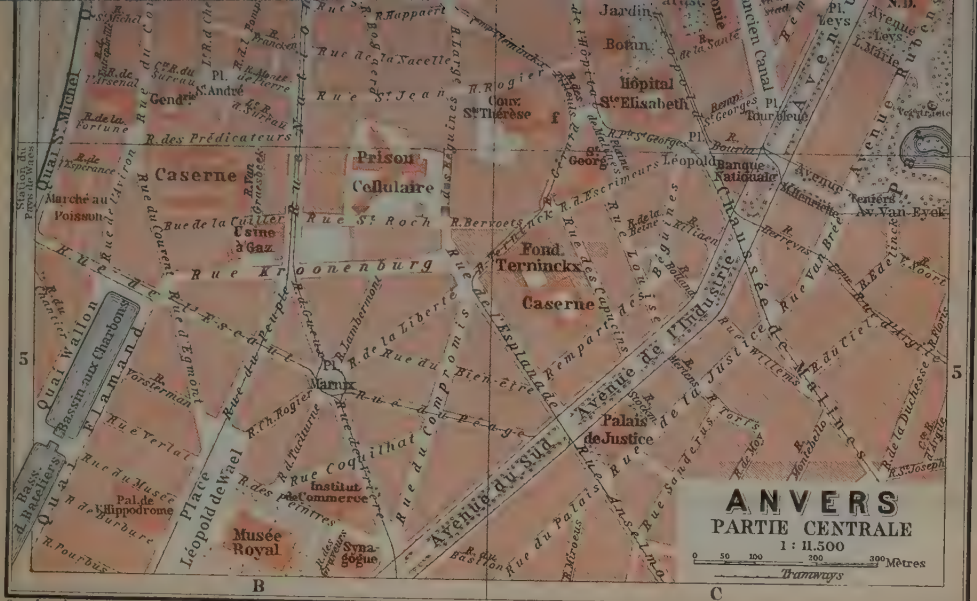
Antwerp (26 ft.), French *Anvers*, Spanish *Ambéres*, with (1909) 326,300 inhab. (over 400,000 including the suburbs of Borgerhout and Berchem), situated on the broad and deep *Scheldt (Escaut)*, 55 M. from the sea, is one of the greatest seaports of Europe, serving as an outlet for the commerce of Germany as well as of Belgium. With the exception of a foreign colony of (1909) 46,800 persons (18,300 Dutch and 12,000 Germans), the population is almost exclusively Flemish. The name is possibly derived from 'aan't werp' (*i. e.* 'at the wharf'); comp. p. 177.

Our knowledge of Antwerp extends as far back as the 7th century. In 836 it was destroyed by the Northmen. After about the beginning of the 11th cent. Antwerp appears as the capital of a margraviate, established to protect the German frontier against the powerful Counts of Flanders. The most celebrated margrave of Antwerp was *Godfrey de Bouillon*. Its advantageous situation favoured the development of the town; and its wealth greatly increased about the close of the 15th cent., when the trade of Bruges was transferred hither (comp. p. 26), and when the discovery of the new sea-routes enabled the Netherlands to monopolize a great part of the transit-trade between Cadiz, Lisbon, and Central Europe. Under the powerful protection of Emp. Charles V. Antwerp was perhaps the most prosperous and wealthy city on the continent, surpassing even Venice and Genoa. When at the height of its prosperity it numbered 125,000 inhabitants (in 1568). At that period vessels from every part of the world lay in the Scheldt, while a hundred or more arrived and departed daily. The great fairs held here attracted merchants from all parts of the civilised world. The Florentine Guicciardini, an excellent authority in these matters (p. xvi), records that in 1566 the spices and sugar imported from Portugal were valued at 1½ million ducats (750,000*l.*, an enormous sum according to the value of money at that period), silk and gold embroideries from Italy 3 million, grain from the Baltic 1½ million, French and German wines 2½ million, and imports from England 12 million ducats. Upwards of a thousand foreign commercial firms had established themselves at Antwerp, and one of the Fuggers, the merchant-princes of Augsburg, died here leaving a fortune of over 2 million ducats. The Flemish manufactures (carpets, clothing-stuffs, gold and silver wares) also enjoyed a high reputation after the beginning of the 16th cent., and were exported from Antwerp to Arabia, Persia, and India.

Antwerp's decline began during the reign of Philip II. After the iconoclastic devastation of churches and convents in 1566 the Duke of Alva's courts of heresy banished thousands of the industrious citizens, many of whom sought refuge in England, where they established silk-factories and contributed greatly to stimulate English commerce. Fearful havoc was committed by the cruel Spanish soldiery in 1576 ('Furie Espagnole'), when the city was

unscrupulously pillaged, its central part burned down, and 7000 of its inhabitants slain by fire and sword; it afterwards suffered severely during a siege of fourteen months, followed by its capture by Duke Alexander of Parma in 1585, when the population was reduced to 85,000; and in 1589 the population had farther dwindled to 55,000. In addition to these disasters the city lost the greater part of its commerce, which fell into the hands of the Dutch after the union of the Seven Provinces, while the Peace of Westphalia finally closed the Scheldt against sea-going vessels in 1648. In 1790 the population had sunk to 40,000 souls. The collapse of the Austrian supremacy saw the dawn of a happier period. In 1795 the French extorted from Holland the abolition of the Scheldt dues by the Treaty of The Hague. Napoleon I., who recognised the strategical importance of the situation of Antwerp, caused a harbour and new quays to be constructed in 1800-1803 (comp. p. 203); and in 1805 about 2400 vessels of 135,000 tons' burden entered the port, while its industry also had undergone an astonishing revival. In 1814 the city was defended against the Allies by *Carnot*, but it was surrendered to the British under Gen. Graham, and afterwards incorporated with the newly-constituted kingdom of the Netherlands. The prosperity of Antwerp received a new impetus from the trade which it now carried on with the Dutch colonies (in 1830 population 73,500), but it was again utterly ruined by the revolution of 1830, in which the citizens participated sorely against their will, and which diverted its trade to Rotterdam and Amsterdam. In 1830 the town was occupied by the insurgents and was bombarded by the Dutch general Chassé, who in his turn was besieged and bombarded here by the French in 1832. It was many years before Antwerp began to recover from these calamities. Indeed the tide of prosperity did not again set in fully till 1863, when the right of levying navigation dues on the Scheldt, granted to Holland by the peace of 1839, was commuted for a sum of 36,000,000 fr., one-third paid by Belgium and the rest by the other powers interested. Since that date, however, its commerce has rapidly increased, and many foreign merchants have settled here. In 1850 the port was entered by 1406 ships (282 steamers, 1124 sailing-ships) of 239,165 tons' burden; in 1880 by 4475 ships (3158 steamers, 1317 sailing-ships) of 3,063,825 tons; in 1908 by 6158 ships (5721 steamers, 437 sailing-ships) of 10,051,644 tons. In 1870 the value of the imports was 670 million francs, in 1909 about 2463 million francs; within the same period the value of the exports rose from 391 million to 2073 million francs. The principal imports are wheat, coffee, hops, tobacco, wool, hides, petroleum, and timber. The most important industries of the city are diamond-cutting, cigar-making, lace-making, sugar-refining, brewing, and distilling. Antwerp is also an emigration-port of importance (35,559 emigrants in 1908).

B
C
N
3
3
Douane
Mag.de la Ville
Pl. St Paul
St Paul
Marché au Betail
Sœurs Noires
Vieille Boucherie
Musée du Stem
Embarcadère Fluant
Hôtel de Ville
Grand Place
Maux Cants
Cathédrale
Quai Jordaens
Quai Van Dyck
Quai Lloyd
Place Verte
Poste
Hôt.du Gouv.
Académie
Hôpital militaire
Temple protest.
Béguinage
Capucins
Maux Boeufs
Théâtre Dram. Flamand
Ecole de Musique
St Jacques
Ecole moy. p.demois.
Bourse
Télégr.
Théâtre du Var
Palais du Roi
Mais Rubens
Egl. Anglic.
Pont Kipdorp
Pl. Teniers
Mont de Piété
Toilds Public
Rue Haute
Rue Rouge
Rue du Commerce
Rue du Prince
Rue de l'Empereur
Rue Longue
Rue Neuve
Rue de la Bourse
Rue Kipdorp
Rue du Canal
Rue Chapon
Rue Falcon
Rue Platine
Rue Zurich
Rue Terrasse
Rue Tonneliers
Rue Laines
Rue Boschetti
Rue Claus
Rue Vigne
Rue Linge
Rue Bleue
Rue Arbalétriers
Rue Juifs
Rue Tabac
Rue Remparts
Rue Tanneurs
Rue Vendredi
Rue Lombard
Rue Poterie
Rue Ecrivains
Rue Ecuyers
Rue Chevaux
Rue Aveugles
Rue Grue
Rue Boucherie
Rue Jésus
Rue Tenailles
Rue Tuerlinck
Rue Bibl.
Rue Teléphone
Rue Boulangers
Rue Marché St Jacques
Rue Chaudronniers
Rue Cloches
Rue Cordonniers
Rue Ecrivains
Rue Remparts
Rue Tanneurs
Rue Vendredi
Rue Lombard
Rue Poterie


ANVERS
PARTIE CENTRALE
1 : 11.500
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Tramways
Avenue du Sud
Avenue de l'Industrie
Rue Kroonenburg
Rue de la Chaussée de Malines
Quai Wallon
Quai Flamand
Quai Van Dyck
Quai Mirabeau
Bassin aux Charbons
Bassin de Batelage
Place Léopold de Wael
Prison Cellulaire
Caserne
Caserne
Usine à Gaz
Fond. Terninckx
Marché au Poisson
Hôpital St Elisabeth
Couv. Ste Thérèse
Banque Nationale
Palais de Justice
Institut de Commerce
Musée Royal
Synagogue
Pal. de Vlippodrome
Jardin Botan.
Marnix
Léopold
Georg
Jean Van Eyck
Rue St Jean
Rue St Roch
Rue de la Liberté
Rue du Bien-être
Rue du Compromis
Rue de la Justice
Rue Coquilhat
Rue des Ecuyers
Rue des Prédicateurs
Rue de la Fortune
Rue de l'Esperance
Rue du Couvent
Rue de la Cuillère
Rue du Perpétuel Secours
Rue Verlat
Rue du Musée
Rue de Burbure
Rue Pourbus
Rue des Peintres
Rue de la Constitution
Rue de la Sainte Famille
Rue de la Grande Bigue
Rue de la Petite Bigue
Rue de la Madeleine
Rue de la Duchesse
Rue Van Breedam
Rue Rubens
Rue Souveraine
Rue du Palais
Rue Basse
Rue Mineure
Rue Rogier
Rue Lambermont
Rue Egmont
Rue Forstermann
Rue Jacques Jordaens
Rue Wiertz
Rue Van Noort
Rue Van Dyck
Rue Van Eyck
Rue Verheyden
Rue Joseph
Rue Hobbema
Rue Wappers
Rue Rembrandt
Rue Teniers
Rue Van Brée
Rue Van Orley
Rue Van Aelst
Rue Van Schoor
Rue Van Ertborn
Rue Van Ostade
Rue Van Goyen
Rue Van Ruysdael
Rue Van Beers
Rue Van Gaver
Rue Van Hool
Rue Van Hoorick
Rue Van Hoeck
Rue Van Hoeydonck
Rue Van Hoeydonck
Rue Van Hoeydon

Antwerp is the principal arsenal of the kingdom of Belgium, and since 1859 it has been made, by *Gen. Brialmont* and others, one of the strongest fortresses in Europe. The city and river are defended by a circle of advanced forts; the innermost ramparts are now (1910) being removed. Part of the environs can be placed under water. Antwerp is intended to serve as the rendezvous of the army, should it be compelled, in case of the violation of the neutrality of the country, to retire before an enemy of superior force.

Antwerp is one of the most interesting towns in Belgium. Its mediæval prosperity is attested not only by the magnificent Cathedral, the Hôtel de Ville, and other noteworthy buildings, but by the possession of numerous masterpieces of painting of the period when the S. Netherlandish School, noted for its realistic treatment and brilliant colouring, had its headquarters here. *Quinten Matsys, Teniers* (father and son), *Van Dyck, Jordaens, Corn. de Vos,* and *Seghers* lived and worked in this city, and nowhere else can the power of *Rubens* be so adequately studied.

a. The Central Part of the Old Town.

The main approach from the Central Station (p. 164) to the Old Town is the broad Avenue de Keyser (Pl. D, 3; tramways Nos. 2 & 3, p. 166), or *De Keyser Lei*, the most frequented thoroughfare in the city, especially on summer-evenings (numerous cafés).

Beyond the line of avenues (p. 199) is the *Place Teniers* (Pl. C, 3). The short Rue Leys, much widened in 1899 and containing several large modern buildings, leads hence to the W. to the —

Place de Meir (Pl. C, 3, 4), the finest open space in the old town, which has been formed by the arching over of a canal. This Place, with the streets leading to the W. (towards the Place Verte) and to the S. (Rue des Tanneurs, p. 185), is the chief centre of business in Antwerp. To the left, on the S. side, are the large *Tietz Emporium*, the new *Municipal Banqueting Hall*, the *Théâtre des Variétés* (Pl. C, 4; p. 167), and (No. 50) the Royal Palace, erected in 1745 from plans by *Van Baurscheit*, for Van Susteren, a wealthy citizen of Antwerp. In the Rue Rubens, here diverging to the S., behind the houses Nos. 7 & 9 (left), are a handsome garden-portico and a summer-house, forming the only remains of the *Rubens House*, built by the illustrious painter himself in 1611, and the scene of his death on May 30th, 1640.

The Rue des Douze-Mois (Twaalf-Maanden-Straat) leads from the E. side of the Place de Meir to the ***Bourse**, *Handelsbeurs*, or *Exchange* (Pl. C, 3), erected in 1868-72 on the site of a fine late-Gothic structure of 1531 (by *Dom. de Waghemaker*, see p. 172), which was the oldest exchange in Europe but was burned down in 1581 and in 1858. The new edifice, designed by *Jos. Schadde*, is in the same style as its predecessor but on a much larger scale; like the old

Bourse it is embedded in houses, but has an entrance on each of the four sides. The hall, which is covered with glass, is 56 yds. long and 44 yds. wide, and is surrounded by an arcade in two stories, with columns of different designs and Moorish-Gothic trefoil arches. The ceiling is borne by an elegant wrought-iron framework, and the walls are adorned with the arms of Antwerp, the Belgian lion, and the arms of the different provinces of Belgium. In the angles between the arches are the arms of the chief seafaring nations. Except during business-hours (see p. 168), the building is used as a public thoroughfare; ascents to the galleries adjoining the N., W., and S. portals. In a projection from the E. gallery is a bust of the architect.

From the Pont de Meir (or Meirbrug), the short street at the W. end of the Place de Meir, we may proceed either viâ the *Marché-aux-Souliers* (Schoenmarkt), with its numerous shops, or viâ the *Marché-aux-Œufs* (Eieren-Markt), to the PLACE VERTE (*Groenplaats*, Pl. B, 4; band, see p. 168), formerly the churchyard of Notre Dame, adorned with a **Statue of Rubens**, in bronze, by *W. Geefs* (1840). The scrolls and books, together with the brush, palette, and hat which lie at the feet of the statue, are allusions to the activity of the master as a diplomatist and statesman, as well as as a painter. — The site of the *General Post Office*, on the S. side of the Place, was, in the 16th cent., occupied by the 'factory' of the great commercial house of the Welsers of Augsburg. — On the N. side, almost in the centre of the crowded oldest part of the city, which extends from the Scheldt to the Rempart Ste. Catherine (Pl. B, C, 3, 4) on the E., and to the Rempart du Lombard (Pl. B, 4) on the S., rises the —

***Cathedral** (*Notre Dame* or *Onze lieve Vrouwe Kerk*; Pl. B, 3), the largest and most beautiful Gothic church in the Netherlands. It is of cruciform shape, with triple aisles and ambulatory. It was begun in 1352 under the superintendence of *Jean Amel* or *Appelmans* of Boulogne. After his death in 1398 the work was continued by his son *Peter*, who was succeeded by *Jean Tac* in 1434 and *Master Everaert* in 1449. To this period (1352-1449) belong the choir with its ambulatory and chapels, the sacristies, and the tower up to the first gallery. The aisles were built in 1425-1500. At the beginning of the 16th cent. the building-operations were directed by *Herman de Waghemaker* (d. 1503) and his son *Dominic*, the chief evidences of whose skill are the dome above the crossing and the late-Gothic upper part of the N. tower, the final pinnacle dating probably from 1592. The S. tower was left unfinished in 1474, when only a third of the contemplated height had been reached. The nave and transepts were not vaulted till 1611-16. In 1533 the church was seriously damaged by fire, in 1566 by puritanical zealots, and again in 1794 by French Republicans. A restoration has been begun under *Fr. Durlet* (d. 1867) and *E. Eife*, and the main façade and part of the N. side have been laid bare, but the rest of the exterior is still disfigured by the mean houses clustered around it.

The W. façade, the elaborate portal of which is adorned with a modern Gothic relief (Last Judgment) by *J. B. van Wint*, was restored in 1901-3.

The *Interior (adm., see p. 168) is grand and impressive, and the rich perspective of its six aisles is very effective. Its length is 384 ft.; width of nave 171 ft., of transept, 213 ft.; height 131 ft. Its area amounts to 70,000 sq. ft. (that of Cologne Cathedral is 66,600, St. Paul's in London 84,000, St. Peter's at Rome 162,000 sq. ft.). The vaulting is supported by 125 pillars. The level of the pavement has been several times raised.

The S. Transept, entered from the Place Verte, contains *Rubens's* far-famed masterpiece, the **Descent from the Cross (pp. lv, lvi), a winged picture, painted in 1611-14 (in Paris from 1794 to 1816; restored in 1852). On the inside of the wings are the Salutation, and the Presentation in the Temple, on the outside St. Christopher carrying the Infant Saviour, and a hermit. The Mary in a blue robe and the figure with a basket in the wings are portraits of the master's first wife and his daughter respectively. For this picture the painter received 2400 fl. and a small piece of ground to round off his estate. In the N. transept is *Rubens's* *Elevation of the Cross, painted in 1610, soon after his return from a residence of eight years in Italy and while the master was still under the influence of Michael Angelo (also in Paris from 1794 to 1816). On the right wing is a group of Roman soldiers, with their centurion, on the left are the Virgin, St. John, and a group of mourning women.

The Descent from the Cross is the most magnificent of these celebrated pictures. The white linen on which the body of the Saviour lies is a peculiar and very effective feature in the composition, usually said to be borrowed from a similar work by Daniele da Volterra at Rome. The principal figure itself is admirably conceived and carefully drawn, and the attitude extremely expressive of the utter inertness of a dead body. Two of the three Maries are more attractive than is usual with Rubens's female figures, but the flabby countenance of Joseph of Arimathæa exhibits neither sentiment nor emotion. The arrangement of the whole is most masterly and judicious, the figures not too ponderous, and the colouring rich and harmonious, while a degree of sentiment is not wanting, so that this work is well calculated to exhibit Rubens's wonderful genius in the most favourable light. According to a well-known anecdote, this picture, when in an unfinished state, fell from the easel in Rubens's absence. *Van Dyck*, as the most skilful of his pupils, was chosen to repair the damage, which he did so successfully, that Rubens on his return declared that his pupil's work surpassed his own. The parts thus said to have been retouched are the face of the Virgin and the arm of the Magdalen.

The popular story with regard to the origin of this famous picture is another of those picturesque fictions which modern investigation has so rudely dispelled. Rubens is said to have been employed by the Guild of Arquebusiers to paint an altar-piece representing their patron saint 'St. Christophorus' (*i.e.* 'the bearer of Christ'), as the price of which he was to receive a piece of ground from them as a site for his house. Instead of fulfilling the contract literally by painting a single picture of St. Christopher, Rubens generously determined to produce a far more noble work by representing the 'bearing of Christ' allegorically, *viz.* in the principal picture Christ borne by his friends, in one wing by his Virgin mother before the Nativity, and in the other by the aged Simeon in the Temple. The picture

was finished and shown to the Arquebusiers, who could not fail to be gratified by its magnificence; but the allegorical mode of its execution was entirely lost upon them, and they complained that there was no St. Christopher. In order to satisfy them, Rubens then proceeded to paint St. Christopher in person on the outside of one shutter, while on the other he represented a hermit with a lantern, and an owl, emblematical, it was said, of the obtuseness of the worthy Arquebusiers. The facts of the case, however, were simply these. A dispute having arisen about the cost of a wall which separated Rubens's property from that of the Arquebusiers, the burgomaster Rockox, the captain of the guild and a friend of Rubens, persuaded him to paint this picture in order to equalize the price to be paid by each party. The hermit and the owl are well-known features in every picture relating to the legend of St. Christopher.

The Elevation of the Cross, although inferior, is also a magnificent work. The figures are remarkable for their easy and natural attitudes, although inclined to be too heavy. The great life which pervades the whole, and the variety of the composition, compensate to some extent for deficiency of sentiment. In the figures of Christ and his executioners, the master displays his thorough acquaintance with the anatomy of the human frame. The horses are noble and lifelike, and a dog has even been introduced to give greater diversity to the scene. The latter was added by Rubens in 1627 (see below). The wings form part of the same subject. On the right is a group of women and children, with horror depicted in their countenances, behind them are the Virgin and St. John; on the left, mounted officers, behind them the thieves, who are being nailed to their crosses by the executioners. — This painting, for which Rubens received 2600 florins, was originally the high-altar-piece of the church of St. Walpurgis, and was retouched by the artist in 1627. Three easel-paintings and a representation of God the Father which hung above the main picture were sold by the church-authorities in 1737 and have since disappeared. The present painting was placed in the cathedral in 1816.

Choir. The high-altar-piece (covered) is an *Assumption by *Rubens*, painted in 1626. This picture ranks with the Assumption in the Imperial Museum at Vienna as one of the best of the ten canvasses Rubens devoted to this subject. The high-altar dates from 1824. — The rich Gothic *Stalls*, designed by *Fr. Durlet*, are adorned with reliefs from the life of the Virgin and with figures of the Fathers of the Church and of the Founders of the great Monastic Orders, by *K. Geerts* (1840), *J. de Boeck*, and *J. B. van Wint* (1883).

The other works of art in the cathedral are mainly modern and all very inferior in interest to the three pictures by Rubens. We begin to the S., in the —

Ambulatory. 2nd Chapel (on the S.): *Rubens*, the Resurrection, painted in 1612 for the tomb of his friend, the printer Moretus (see p. 183); on the inside of the shutters John the Baptist and St. Martina, on the outside angels. Opposite is a picture of St. Norbert, by *M. Pepyn*. The carved confessionals in this and the following chapels are by *P. Verbruggen*. The best view of the Assumption is obtained from this chapel. — 3rd Chapel: *Artus Quellin the Younger*, Marble monument of Bishop Ambrosius Capello (d. 1676), the only monument of a bishop in the church that escaped destruction in 1794. Opposite is an altar-piece of the *School of Cologne* (14th cent.), representing St. Michael and the dragon with Christ enthroned, angels, and saints. — 4th Chapel: *J. de Backer*, Last Judgment, on the wings, portraits of the Plantin

family by *B. Sammeling* (1591); above, portrait of Chris. Plantin, the printer (p. 183), by *W. J. Herreyns;* beneath it the tombstone of Plantin, with inscription by Justus Lipsius. — 6th Chapel: *A. Quellin the Elder*, Painted group of the Mater Dolorosa. — At the back of the high-altar, Death of the Virgin, a large picture by *Abr. Matthys* (1634). Below it, the Marriage of the Virgin, the Annunciation, and the Visitation, painted in grisaille with great skill by *M. I. van Bree* in imitation of half-relief. In front of it, Tomb of Isabella of Bourbon (d. 1465), second wife of Charles the Bold, with her recumbent figure in bronze. — The 8th Chapel is that of the old Guild of St. Luke (p. 182): altar-piece, the Virgin with St. Luke, by *A. de Vriendt.* — On the pillar between the 8th and 9th chapels, *School of Roger van der Weyden*, Scenes from the life of St. Joseph. — 9th Chapel: Modern carved altar in the style of the 15th cent., from the design of *Jos. Schadde*, with scenes from the life of St. Joseph, to whom this chapel is dedicated; the wings are by *L. Hendrix.* On the left wall is a Pietà after *Van Dyck*, in the style of Rubens's 'Christ à la Paille' (p. 193). — On the pillar between Chapels 11 and 12, *Van Veen*, Entombment. — 12th Chapel (a large one, adjoining the two last): *A. Quellin the Elder*, Painted statue of St. Anthony, on the altar. Two stained glass windows, commemorating the commercial treaty between Henry VII. of England and Philip I. of Castile (1503); the first is ancient but was freely restored by *Stalins* and *Janssens* in 1879, the other is wholly by these artists (1880).

Transepts. *Rubens's* pictures, described on pp. 173, 174. Also, in the N. Transept: Stained glass of 1615 and 1616 (restored in 1866), that above the portal pourtraying Archduke Albert and his consort Isabella, another (first window on the right) representing Godfrey de Bouillon founding the Order of the Canons of St. Michael. On the left, *Fr. Francken the Elder*, Christ and the Doctors, among whom are portraits of Luther, Calvin, and Erasmus; on the wings, St. Ambrose and the prophet Elias (1586); opposite, *Abr. Janssens*, four church-fathers. — In the S. Transept: Large stained-glass window after *J. Bethune*, the Patron Saints of the Arts (1870); on the left, *G. Seghers* (?), St. Francis; on the right, *M. de Vos*, Marriage at Cana; *Van Veen*, Last Supper. — The dome above the crossing is adorned with an Assumption by *Corn. Schut* (1647).

The Nave and aisles contain some ancient and modern stained glass windows. In the former (left) are two windows of 1537 (Adoration of the Magi, Conversion of St. Paul), restored by *Stalins* and *Janssens.* — The *Pulpit*, with its trees and birds carved in wood, is by *M. van der Voort* (1713).

The Lady Chapel, in the N. aisle, contains a marble altar of 1825 with four reliefs, representing the Annunciation, Visitation, Presentation in the Temple, and Assumption, by *Art. Quellin the Younger.* The modern stained glass by *Stalins* and *Janssens* (1878-

81) refers to the worship of the Virgin in Antwerp. The much-belauded head of Christ ('la Sainte Face') on white marble, on the pillar to the right of the altar, once ascribed to Leonardo da Vinci, is by *Otho van Veen*.

At the E. end of the S. aisle is the Chapel of the Sacrament, with an altar-piece, Christ at Emmaus, by *W. J. Herreyns* (1808). The finest of the stained-glass windows is one erected by Count Engelbert II. of Nassau-Dillenburg (p. 455), executed by *Nic. Rombouts* in 1503 (Last Supper, in the middle, of the 17th cent.) and restored by *J. B. Capronnier* in 1870. Other subjects represented are St. Amandus preaching Christianity at Antwerp, St. Norbert preaching against the heretic Tanchelinus at Antwerp, both by *Didron* (1872); SS. Peter and Paul, by *J. B. Capronnier* (1867); SS. John the Baptist and John the Evangelist, of the 16th century. — The Chapelle des Mariages (closed), at the W. end of the S. aisle, contains stained glass by *Abr. van Diepenbeeck* (1635). The altar-piece is a Holy Family by *H. van Balen*, in a landscape by *J. Brueghel*. The statue of the Virgin is by *A. Quellin the Elder*.

The *Organ*, with 90 registers, was built in 1891. The old organ-case, with a statue of St. Cecilia, is by *P. Verbruggen*. Organ recitals on Sundays and festivals at 11 a.m. (chair 5 c.).

The crucifix inside the *Main Portal* in the W. façade was cast by *J. Couthals* in 1635 with the metal of a statue formerly erected in the citadel by the Duke of Alva to himself, '*ex aere captivo*'.

The N. Tower (404 ft.), the beautiful and elaborate open work of which was compared by Charles V. to Mechlin lace, commands an extensive view. The entrance is on the W. façade, near the side-door (open all day; adm. 50 c.).

The ascent is fatiguing; 514 steps lead to the first gallery and 108 more to the second and highest. With the aid of a good telescope the spectator may in clear weather trace the course of the Scheldt as far as Flushing, and distinguish the towers of Bergen-op-Zoom, Breda, Lierre, Brussels, and Malines. The *Chimes* consist of 40 bells; the largest, cast in 1507, weighs 8 tons. At its consecration Charles V. stood 'godfather'.

In the Marché-aux-Gants (Handschoen-Markt), opposite the door of the tower, is the so-called **Matsys Well**, protected by a Gothic canopy of wrought iron, and surmounted by a statuette of Salvius Brabo (see p. 177). It dates from the end of the 15th cent. and is said to have been executed by *Quinten Matsys* (d. 1529), '*in synen tyt grofsmidt, en daernaer famues schilder*' ('at one time a blacksmith, afterwards a famous painter'), according to the inscription on his tombstone, which was formerly immured opposite the well and is now replaced by a copy (original in the Academy). This remarkable and talented man was originally a blacksmith from Louvain, who, according to the legend, became enamoured of the daughter of a painter, and to propitiate the father, exchanged the anvil for the palette. — At No. 11, on the N.W. side, a tablet indicates the house in which David Teniers, the painter, was born.

From the Matsys Well the short Rue des Emaux (Maaldery-Straat) leads to the N.W. to the GRAND' PLACE (*Groote Markt*; Pl. B, 3), which is adorned with the **Brabo Fountain**, erected in 1887 from the designs of *Jef Lambeaux*. This is surmounted by a statue of Salvius Brabo, a mythical hero who defeated and cut off the hand of the giant Antigonus. The giant used to exact a heavy toll from vessels entering the Scheldt, and ruthlessly cut off and threw into the river a hand of every shipmaster who refused to pay. Hence the old explanation of the name of the town ('Antwerp', from 'hand werpen'; werpen = to throw; comp., however, p. 169). — On the W. side of the Grand' Place rises the —

***Hôtel de Ville** or *Stadhuis* (Pl. B, 3), erected in 1561-65 in the Renaissance style by *Cornelis de Vriendt*, and restored in its present form in 1581, after its partial destruction by the Spaniards. The façade, 256 ft. in length, 112 ft. in height, with arcades in the two principal stories (Doric and Ionic), terminates in a colonnade which supports the roof. The central part, with its round-arched windows, rises in three additional stories, diminishing in size as they ascend, to a height of 184 ft. In a niche above stands the Virgin as the tutelary saint of the city, a figure placed here in 1585; below this, on the right and left, are allegorical figures of Wisdom and Justice.

The **Interior** (adm., see p. 168; entr. for sightseers by No. 9, the third door from the S.E. corner; rooms opened by a 'Wegwyzer', to be found on the 1st floor) was thoroughly restored in 1882-99 from designs by *M. J. Dens*. The STAIRCASE (*Escalier d'honneur, Trapzaal*) is lavishly decorated with coloured Belgian marble, and the glass roof is supported by carved wooden Caryatides, representing different branches of industry. The mural paintings on the first floor, executed in 1898-99 after designs by *A. de Vriendt*, commemorate the period of Antwerp's zenith, in the 16th century. On the left, *P. Verhaert*, Shipping (the burgomaster welcoming the captains of the first sugar-ships to arrive from the Canary Islands, 1508); *Ch. Boom*, Commerce (opening of the Exchange, 1532). On the right, *H. Houben*, Music (Benedictus de Hertogen performing before the magistrates, 1514); *E. de Jans*, Fine Arts (the burgomaster greeting Quinten Matsys as president of the Guild of St. Luke, 1520); *E. Farasyn*, Literature (the magistrates receiving 'De Violieren', the victorious club in the contest of 'Rederykamers' at Ghent in 1539; comp. p. 114). The bronze candelabra are by *Alf. van Beurden*.

The rooms are all embellished with carved wooden panelling. The BURGOMASTER'S ROOM contains a *Chimney Piece*, finely sculptured in the Renaissance style, from the old Abbey of Tongerloo (p. 208), representing the Last Supper, above which are the Raising of the Serpent, the Crucifixion, and Abraham's Sacrifice. — Passing through an anteroom, with numerous portraits of the royal family by *Van Bree*, *Wappers*, and *Nic. de Keyser*, we enter the handsome great hall, or °SALLE DE RÉCEPTION, decorated in 1864-69 with a series of admirably executed paintings by *H. Leys*: 1. (end-wall), Independence, or Solemn Entry of Charles V., who swears to respect the privileges of the city, 1514; 2. (on the principal wall), Self Defence, or the Burgomaster Van Ursele entrusting the magistrate Van Spanghen with the command of the municipal guard for the defence of the city, 1541; 3. Municipal Rights, or the rights of citizenship conferred on Battista Pallavicini of Genoa, 1541; 4. (end-wall), Self Government, or Margaret of Parma committing the keys of the city to the burgomaster during the troubles of 1567. Also portraits of twelve princes celebrated in the annals of the country, from Henry I. of Lorraine

(1220) and Jan I. of Brabant (1290) to Philippe le Bel (1491), most of whom granted privileges to the town. — The following anteroom contains mural paintings by *H. Leys* (1855), removed from his house in the Rue Leys, pulled down in 1898 (comp. p. LXXIV). — In the SALLE DES MARIAGES *(Trouwzaal)*, completed in 1885, are a Renaissance chimney-piece of the 16th cent., in black and white marble, and five frescoes by *Lagye* (1887-91), a pupil of Leys: 1. Marriage among the Belgæ; 2. Roman marriage; 3. First Christian marriage in Antwerp (650); 4. Marriage of Philippe le Bel and Joanna of Castile (1497); 5. First civil marriage in Antwerp (1796). — The SALLE DE MILICE contains a modern chimney-piece with statues of princes, by *Alph. Peters*, and several portraits of princely personages by *N. de Keyser* and *G. Wappers*. — The SALLE DU CONSEIL *(Raadszaal)* contains ceiling-paintings by *J. de Roove* (1717) and lifesize portraits of the royal family by *De Keyser* and *Wappers*. — The antechamber has a chimney-piece by *Corn. de Vriendt*, with a relief of the Judgment of Solomon; also a painting by *Godding*, representing Burgomaster Van Straelen led to execution after being tortured by command of the Duke of Alva, in 1568.

The space in front of the Hôtel de Ville commands an excellent view of the Cathedral.

Most of the houses in the Grand' Place are **Guild Houses**, formerly belonging to the different corporations, and dating from the 16th and 17th centuries. Of the Renaissance structures on the N. side, two (Nos. 13 & 19) were rebuilt in 1900 and 1904. Between these are the *Hall of the Coopers* (Maison des Tonneliers; No. 15), built in 1579, renewed in 1628, and since freely restored, and the five-storied *Guild Hall of the Archers* (Maison de la Vieille Arbalète or Oude Voetboog; No. 17), of 1516 (rebuilt in 1580), with a gable in two stories surmounted by a gilded equestrian figure of St. George. On the S.E. are the *House of the Clothiers* (Maison des Drapiers; No. 36) and the *Hall of the Carpenters* (Maison des Charpentiers; No. 40), both originally of the 15th cent., but rebuilt in 1541 and 1644. In the house No. 4 the painter *A. van Dyck* was born in 1599.

From the Grand' Place the Canal au Sucre or Suiker-Rui (Pl. B, 3) leads to the W. to the Quai Van Dyck (p. 202). At the corner of the latter, to the right, is the so-called *Hansa House*, built by Jos. Hertogs for a German firm in 1902-1904 and adorned with six allegorical figures by Jef Lambcaux (Commerce, Navigation, the Scheldt, Rhine, Elbe, and Weser).

The adjacent Rue des Orfèvres (Zilversmids-Straat), Rue aux Fromages (Kaas-Straat), and Rue des Tonneliers (Kuipers-Straat) are quaint survivals of old Antwerp. A few yards to the N. of the last, in the midst of the poorest and dirtiest part of the old town, lies the **Vieille Boucherie** (*Vleeschhuis;* Pl. B, 3), or old meat-market, a lofty, late-Gothic edifice, constructed in 1501-3 by *Herman de Waghemaker* (p. 172) in regular courses of red bricks and white stone, with four hexagonal turrets, and recently completely restored.

A little to the N., in the Marché-au-Bétail (Veemarkt), rises the **Church of St. Paul** (Pl. B, 3), in the late-Gothic style, which formerly belonged to the adjoining Dominican monastery. It was erected in 1533-71, but the choir was not completed until after 1621. At noon and in the evening it is entered from the Rue des

Sœurs-Noires (Zwartzusters-Straat); visitors knock at the door surmounted by a relief of the Madonna, at the beginning of the street (adm. 1 fr., proportionately less for a party).

The front court contains a '*Mt. Calvary*', an artificial mound covered with pieces of rock and slag, garnished with statues of saints, angels, prophets, and patriarchs, and surmounted by a crucifix.

The wall of the N. Aisle of the church is adorned with fifteen pictures (some repainted): *Van Balen*, Annunciation; *M. de Vos*, Adoration of the Shepherds and Presentation in the Temple; *Van Dyck*, Bearing of the Cross (youthful work; ca. 1617); *Jordaens*, Crucifixion; *Vinckboons*, Resurrection. — N. Transept: *Rubens*, Scourging of Christ (1617; covered). — Choir. High-Altar by *P. Verbruggen*, with altar-piece by *Corn. Cels*, Descent from the Cross (1807; covered); on the left, tombs of Bishops Mich. Ophovius (d. 1637) and Ambr. Capello, on the right, those of Henry van Varick, Margrave of Antwerp (d. 1641), and his wife Anna Damant, and of J. de Vries. — S. Transept: on the left, *Rubens*, Assemblage of church-teachers; *G. de Crayer*, Pietà; on the right, *Teniers the Elder*, The Seven Works of Mercy. — The fine Renaissance panelling and confessionals in the aisles and transepts and the baroque choir-stalls are by unknown artists. The church contains an excellent organ.

The Rue des Sœurs-Noires leads hence to the E. to the Klapdorp (p. 182).

b. The North-Eastern Part of the Old Town.

In the Place Conscience, a little to the N.E. of the cathedral, lies the former **Jesuits' Church** (*St. Charles Borromée;* Pl. B, 3), built in 1614-21 by the Jesuit *Fr. Aiguillon*, probably on the site of a Romanesque structure, and sumptuously adorned with marble and works of art from plans by *Rubens*. Rubens himself furnished for it no fewer than 39 ceiling-paintings (comp. p. 184). The church was burned to the ground in 1718, with the exception of the choir with its two side-chapels containing three large altar-pieces by Rubens (Assumption, Miracles of St. Ignatius Loyola and St. Francis Xavier), now in Vienna. The church was rebuilt in the style of the original edifice, though with less magnificence. The handsome façade was restored in 1910. The pleasing bell-tower, behind the choir, dates from the 17th century.

The Interior is in the form of a basilica with galleries and choir-apse. Round the walls runs a handsome carved wooden wainscoting with medallions representing scenes from the lives of SS. Ignatius and Francis Xavier, by *Van Baurscheit* (d. 1745) and *Van der Voort* (d. 1737). The high-altar was designed by *Rubens*. Over the altar the three following paintings are exhibited alternately: *C. Schut*, Madonna enthroned; *Seghers*, Christ on the Cross; *Wappers*, The Virgin interceding. The statues of SS. Francis Borgia and Francis Xavier are by *A. Quellin the Elder*, those of SS. Ignatius and Aloysius by *A. Colyns de Nole* (17th cent.). — The *Lady Chapel*, next the right aisle, still contains some specimens of the marble decoration of the original building.

The building on the W. side of the Place contains the *Municipal Library* (*Stadsbibliotheek* or *Bibliothèque Communale*), with 90,000 vols. (adm. Mon.-Frid. 9-4, in winter 8-10 p.m. also, on Sat. & Sun. 12-4). In front of it is a bronze statue of *Hendrik Conscience*, the Flemish novelist (1812-83), by Fr. Joris.

The Courte Rue Neuve and *Longue Rue Neuve* lead hence to the E., passing the Exchange (p. 171; on the right), to St. Jacques.

The **Church of St. Jacques** or *Sint Jacobs Kerk* (Pl. C, 3), in the late-Gothic style, was begun in 1491 by *Herman de Waghemaker* (p. 172) and carried on after his death in 1503 by *Dom. de Waghemaker* and *Rombout Keldermans*, but owing to the religious troubles, the work was discontinued in 1526. In 1602 the works were resumed, and the church was completed in 1656 (the chief portal being added in 1694). It is a cruciform structure, flanked with chapels on each side and in the choir also, and is the most important church in Antwerp after the cathedral, which it far surpasses in the sumptuousness of its monuments and decorations. The wealthiest and most distinguished families at Antwerp here possessed their burial-vaults, private chapels, and altars, the most interesting of which is that of the family of *Rubens*, in the ambulatory.

The Interior (adm., see p. 168), which is of harmonious proportions, is lighted by fine stained-glass windows, both ancient and modern, the former having been chiefly executed by *A. van Diepenbeeck* and *J. B. van der Vecken*, the latter by *J. B. Capronnier* and *J. F. Pluys*.

S. Aisle. We begin at the W. end. 1st Chapel: *A. van Dyck* (?), St. George and the dragon; opposite, wooden statuette of St. Sebastian, by *A. Quellin the Elder* (1661). — On the pier almost opposite is the tombstone of *Hendrik van Balen*, the painter, with a Resurrection by himself and portraits of him and his wife. — 2nd Chapel: *M. de Vos*, Temptation of St. Anthony. Opposite, on the tomb of Burgomaster van Ertborn (p. 189), Mater Dolorosa by *Guido Reni*. — 3rd Chapel: *E. Quellin the Younger*, St. Rochus cured of the plague (1660). This and the two following chapels contain twelve small scenes from the life of St. Rochus, executed in 1517. — 5th Chapel: *Fr. Floris*, The Holy Women occupied with the Infant Christ and St. John.

Transepts. Marble statues of the Apostles by *Van der Voort*, *Kerricx*, *De Cuyper*, and others. In the S. transept: Elevation of the Cross, a high-relief by *Van der Voort* (1719). Above the portal: *G. van Honthorst*, Christ expelling the money-changers from the Temple, the wings by *De Crayer*. — The S. transept is adjoined by the —

Chapel of the Host, containing a baroque marble altar, fine marble screen, and statues of SS. Peter and Paul, by *P. Verbruggen*, *L. Willemsens*, and *W. Kerricx*. To the right of the altar: *B. van Orley*, Holy Family (a reduced copy of Raphael's large Holy Family, in the Louvre); *Jan Matsys*, Madonna and Child. The stained glass of 1626 represents Rudolph of Hapsburg giving his horse to the priest carrying the monstrance, with the donors below.

Choir. To the right of the entrance: Assumption by *Th. Boeyermans* (1671). The baroque high-altar is by *Ykens*. The statue of

St. James and the choir-stalls were carved by the older and younger *Quellin*. The stalls still bear the arms of the patricians to whom they once belonged.

Ambulatory. S. side: By the wall of the choir, Confessionals by *A. Quellin*, *Willemsens*, and others. Above the first of these: *Goubau*, Dead body of Christ (1655); to the left of the second: *M. de Vos*, Ecce Homo (1562). — 1st Chapel: *A. van Noort* (?; p. liv), *The Tribute Money (St. Peter giving Christ the fish with the piece of money). — On the pier opposite, *Corn. Schut*, Pietà. — 2nd Chapel: *Seghers*, St. Ives. — 3rd Chapel: *Seghers*, Appearing of Christ.

4th. *Rubens Chapel*, behind the high-altar. The tomb of the illustrious painter (d. 30th May, 1640, at the age of 64) is covered by a tombstone of 1755, bearing a long inscription in Latin. The **Altar-piece of this chapel is a late work by *Rubens* (covered; best light 12-2 p.m.).

The Holy Child is represented sitting in the lap of the Virgin and worshipped by St. Bonaventura. Before the Madonna is St. Jerome, while on the left is St. George with three holy women. According to tradition these saints are all family portraits. St. Jerome is said to be the father of Rubens, St. George the painter himself, and the three women his two wives and Mademoiselle Lunden, whose portrait in the National Gallery at London is famous under the name of the 'Chapeau de paille'. The tradition is, however, doubtful, for the execution of the work differs from that usual with Rubens in his later years, in which alone the portraits could have been painted.

The marble carvings on the altar are probably the work of *Luc. Faid'herbe* (d. 1694), with whom Rubens was intimate. On the right and left are the monuments of the Baronesses Stier de Aertselaer and Van Havre, two descendants of Rubens, executed by *W. Geefs* (1839 and 1850). To the right, above, monument of the son of Rubens, by *A. Quellin the Elder*.

Above the next door: *Th. Rombouts*, Betrothal of St. Catharine (1634). — 5th Chapel: *Jordaens*, San Carlo Borromeo among persons sick of the plague. — 6th Chapel: *Van Lint*, St. Peter taking leave of St. Paul; *School of Rubens*, Ecclesiastic and two patricians at prayer. — 7th Chapel: *Victor Wolfvoet*, Visitation (1639). — On the wall of the choir: *P. Thys*, The Trinity.

The Chapel of the Virgin, in the N. transept, contains stained glass by *J. de Labarre* (1641) and stalls by *A. Quellin the Elder*; also, to the left of the altar, *A. Quellin the Elder*, Pietà, a small painted sculpture in wood, 1650.

N. Transept. Above the portal, *G. van Honthorst*, Christ among the Doctors in the Temple; on the wings, *Seghers*, Annunciation, and Adoration of the Magi. By the next wall: *P. Thys*, Assumption.

N. Aisle. 2nd Chapel, on the E.: *M. de Vos* (?), Madonna in glory (triptych); *Peter van Avont*, Madonna and Child in a garden, surrounded by angels; stained glass representing the Last Supper, with portraits of the donors (1538). — 3rd Chapel: *B. van Orley* (?), *Last Judgment; on the wings St. Adrian and the Burgomaster Rockox,

the donor of the picture, with his three sons; and St. Catharine and the wife of the burgomaster, with their ten daughters (covered). — 4th Chapel: *Van Balen the Elder*, Adoration of the Magi, on the wings Annunciation and Visitation; opposite, Monument of J. Doncker and his wife, with portraits, by *Ryckaert*. — 5th Chapel: to the left, *M. de Vos*, Mary entering the Temple (triptych). Tomb of Corn. Landschot (d. 1656), noted for his benevolence, with the inscription: 'men wint den hemel met gewelt, of is te koop met kracht van geldt'. — 6th Chapel: Tomb of the Spanish general Del Pico (d. 1693). — In the nave, Carved wooden *Pulpit by *Willemsens*, with the symbols of the Evangelists and allegorical figures of Truth, Faith, Religion, etc. (1675).

At the E. end of the Longue Rue Neuve rises the *Flemish Theatre* (p. 199), while immediately in front of the S. portal of St. Jacques the Rue du Chêne (Eiken-Straat) leads from this street to the Place de Meir (p. 171). — We, however, proceed to the N., viâ the Rue de St. Jacques and the Rue de l'Empereur (Keizer-Straat). No. 25, in the latter, is the old house of *Burgomaster Rockox* (p. 192), the façade of which was designed by *Rubens*. We now follow the Rue Amman to the N. to the Académie Royale des Beaux-Arts (Pl. C, 3), which was established at the suggestion of David Teniers the Younger and was richly endowed by Philip IV. of Spain. Since 1663 it has occupied an old Franciscan monastery, the entrance being at Rue du Fagot 31. Along with the Academy there existed the celebrated guild of St. Luke, founded for the promotion of art by Philip the Good (p. xxii) about 1450, which (until 1773) all artists in Antwerp were compelled to join.

The Rue du Fagot (Mutsaard-Straat) ends to the N.W. in the Klapdorp, in the N.E. extension of which (Marché-aux-Chevaux or Paarden-Markt) is the small **Capuchin Church** (*St. Antoine de Padoue;* Pl. C, 2), recently erected on the site of a small church of 1585, and containing two valuable pictures. On the W. wall of the left aisle, *Pietà, by *Van Dyck*. In the choir, the first picture on the left, St. Anthony receiving the Infant Jesus from the arms of the Virgin, by *Rubens*.

c. The South-Western and South-Eastern Quarters of the Old Town.

From the S.W. corner of the Place Verte (p. 172) the Rue des Peignes (Kammen-Straat) and the Rue Nationale (Pl. B, 4, 5; tramways Nos. 3 & 4, p. 166), which intersect a little farther on, lead to the S.W. part of the old town. — The Rue du Faucon, the second turning on the right (W.) in the Rue des Peignes, leads to the small Marché du Vendredi (Vrydagsche-Markt), in the S.W. angle of which is the —

***Musée Plantin-Moretus** (Pl. B, 4), established in the house of the celebrated printer *Christopher Plantin*, born near Tours in 1514 (?), who set up his printing-office at Antwerp in 1549 and died there in 1589. From 1576 down to the present day the business was carried on in this building, at first by Plantin himself, and afterwards by the family of his son-in-law *Moretus* or *Moerentorf* (d. 1610). After the middle of the 17th cent. the operations of the firm were confined to the printing of missals and prayer-books, for which Plantin had received a monopoly in 1570 from Philip II. for the dominions of the Spanish crown. When this privilege was withdrawn in 1800 the printing-office was temporarily closed, and afterwards it was used only at intervals down to 1876, when the building, with its antique furniture, tapestry, paintings (90 portraits; 15 by Rubens, mostly school-pieces), and other collections, was purchased by the city of Antwerp. The house therefore now presents a unique picture of the dwelling and contiguous business-premises of a Flemish patrician of the end of the 16th century. Adm., see p. 168. Catalogue by *Max Rooses* (1908), 1 fr.

Ground Floor. Above the entrance of the front building, which was altered in 1761-63, are the arms of Plantin, carved by *A. Quellin the Elder*, with his motto 'labore et constantia'. Within we turn to the right at the foot of the staircase, and enter Room I, which contains some fine old Flemish tapestry and a tortoise-shell table. — Room II. contains several admirable family-portraits. To the right, above the modern mantelpiece in the Renaissance style, hangs (No. 5) a portrait of Plantin (1584), which served as a model for (12) the other portrait, by *Rubens*, to the left of the door of exit. *Rubens* also painted the portraits of: 15. Martina Plantin, wife of John Moretus (by the window of the entrance-wall); 15¹. John Moretus; 1. Jacob Moretus (d. 1558); 2. Adriana Gras, wife of the last; 3. Arias Montanus (1527-98), the Orientalist; 4. Abraham Ortelius (1527-98), the geographer; 6. Prof. Peter Pantinus (1556-1611) of Louvain; 7. Justus Lipsius; 11. Jeanne Rivière, Plantin's wife. On the exit-wall: 10, 13. Two sketches by *Rubens*. In the centre, under glass: Drawings, Title Pages, Vignettes, partly by *Rubens*, who, as appears from receipts which are still preserved (in the middle of the window-wall), frequently drew designs for the firm; others by *E. Quellin the Younger*, *A. van Noort*, *Jan van Orley*, *Marten de Vos*, etc. On the right wall, two fine cabinets of the 17th century. — Room III also contains numerous portraits. On the entrance-wall: 3. Balthasar Moretus I. on his death-bed, by *Th. Willeboirts* (1641); 32, 33. Magdalena Plantin and her husband, Gillis Beys, by an unknown painter (1571). Among the other portraits are six (5-7, 9-11) of celebrated men of the 15th and 16th cent. by *Rubens*, including (6) Pope Leo X. In the centre: Manuscripts (9-15th cent.); letters and documents.

Quitting this room we pass a staircase added in 1621 and enter the mediæval-looking Court, which is embellished with busts of Plantin and the Moretus family. One side is entirely covered by the branches of aged vines, said to have been planted by Plantin himself. Below the arcades, to the right, is the Sale Room (IV), built in 1638, with a separate entrance from the street; adjoining are a smaller sale-room (V) and a spacious apartment (VI) containing old Flemish tapestry and a painted spinet of 1735 (within, St. Cecilia, after *Rubens*). The oaken panelling is partly restored. — Adjoining is Room VII, containing specimens of printing from Germany (Nos. 1-3, the 36-line Bible formerly ascribed to Gutenberg), Italy, Flanders, France, Holland, Switzerland, Spain, and Portugal, dating from the middle of the 15th to the end of the 18th century. — Room VIII: Views of old Antwerp, chiefly by *Jos. Linnig* (1815-91). Above the fire-place, Panorama by *J. B. Vrients* (1610); in the frame to the right of it,

Engraving of the tower of the cathedral by *Wenzel Hollar* of Prague (1649). In this room is also a 17th cent. plan of Antwerp. — We now ascend the staircase to Room IX, in which are drawings by *Fr. Floris*, *Rubens* (to the left of the window is the so called Seneca, in grisaille, copied from an antique bust of a philosopher), *Van Dyck*, *Jordaens*, *H. de Braekeleer*, *H. Leys*, etc. — We descend into the court again and turn to the right into the Printing Office, where everything is left arranged as if work were to be resumed to-morrow. We first enter the Proof Readers' Room (X), where old proof-sheets are still lying on the desks and benches. Next to this are the Proprietor's Office (XI), with gilt-leather hangings, and the so-called Room of Justus Lipsius (XII), with Spanish leather hangings, where the distinguished critic and philologist is said to have been lodged when visiting his publisher Moretus. A passage (XIII) leads hence to the Type Room (XIV), with old matrices, etc., and three 18th cent. statues in wood brought here from another part of the house. Finally the Composing and Printing Room (XV), built in 1576, by the exit-wall of which stand two presses of the 16th century.

We now return to the vestibule and ascend the stairs to the **First Floor.** Rooms XVI. & XVII., to the left, contain specimens of Plantin's printing, including (R. XVII, No. 75) two volumes of the celebrated Biblia Regia of 1568-73; R. XVII contains also a Buhl commode. — In Room XVIII is a small library. — Rooms XIX & XXI contain a collection of woodcuts, a map of Flanders in 1540 (No. 3 in R. XIX), by *Mercator*, and a coloured view of Antwerp in 1565 (No. 4 in R. XIX), and water-colour copies by *Jac. de Wit* (1711-12) from the paintings of Rubens for the Jesuits' Church (p. 179; R. XXI). — Room XXII contains old copper-plates, with numerous early impressions. — Room XXIII, with six family-portraits (17-18th cent.), is a sitting-room. — Room XXIV contains the documents conferring the various privileges enjoyed by Plantin, including two (Nos. 2, 1) from Philip II. (1568) and Maximilian II. (1576). — In Room XXV are copper-plates and engravings after *Rubens*, *Jordaens*, and *Van Dyck*. — Room XXVI contains works by celebrated engravers of Antwerp. — Room XXVII, another sitting-room, contains book-bindings and a portrait by *Jos. Delin* of Ed. Moretus-Plantin, the last owner of the printing-office (1879). — Passing through a Bedroom (XXIX) fitted up with old furniture we enter Room XXX, in which are specimens of printing executed in Antwerp in the 15-18th centuries.

On the **Second Floor** is the Type Foundry (XXXI, XXXII). — Passing through the two Libraries (XXXIII, XXXIV) and the Muniment Room (XXXV), we return to the staircase.

A few paces to the N. of the Plantin Museum, at No. 16 Rue du St. Esprit (Heilig Geeststraat) is the small **Musée de Folklore,** founded in 1907 (adm., see p. 168). The exhibits have explanatory labels; catalogue (1907) 50 c. On the groundfloor (Rooms A & B) are domestic antiquities; on the second floor (Rooms C & D) exhibits illustrating the religion, medicine, and superstitions of the Flemings.

From the Marché du Vendredi we proceed to the S.W. through the short Ruelle du Marché-du-Vendredi (Vrydagmarkt-Straatje) and the Rue des Chevaliers (Ridder-Straat), and then to the left, through the Rue des Augustins, to the —

Church of St. Andrew (Pl. B, 4), built in 1514-23, and containing interesting pictures. In the afternoon the church is entered from the Rue St. André (visitors knock); the sacristan (½ fr.), who is usually in the church, lives at Rue St. André 13.

Nave. The pulpit, in carved wood, is by *Van Geel* and *Van Hool* (18th cent.). St. Peter and St. Andrew are represented in a boat on the sea, from which they are summoned by the Saviour. Side-altar on the S.:

Pepyn, Crucifixion; on the N., *Francken*, St. Anna teaching children. — In the N. Chapel of the Choir: *G. Seghers*, St. Anna instructing the Virgin. — Choir. By the entrance are two statues, (left) St. Peter by *A. Quellin the Younger*, and (right) St. Paul by *Zeelens*. Paintings: *O. van Veen*, Crucifixion of St. Andrew; *Erasmus Quellin the Younger*. Guardian angel of youth. The figures on the high-altar (Assumption) are by *P. Verbruggen*. — S. Chapel of the Choir: *Francken*, Last Supper (altar-piece); on the left, *G. Seghers*, Raising of Lazarus; on the right, *E. Quellin*, Christ at Emmaus; *E. Quellin*, Holy Family. — On a pillar in the S. Transept is a small medallion-portrait (by *Pourbus*) of Mary, Queen of Scots, with an inscription in memory of that unfortunate sovereign and of two of her ladies-in-waiting.

We now cross the Rue Nationale, in which, to the left, stands a monument to the Flemish poet *Theodore van Ryswyck* (Pl. B, 4), by L. de Cuyper (1864), and follow the Rue de la Clef (Sleutel-Straat), to the Rue des Peignes (p. 182). We reach this street at the —

Church of St. Augustine (Pl. B, 4), erected in 1615 (open 6-12; at other hours entr. Rue Everdy 12, fee ½ fr.). In the left aisle: *M. I. van Bree*, Baptism of St. Augustine; *A. van Dyck*, *Vision of St. Augustine (1628). At the end of the right aisle: *Jac. Jordaens*, Martyrdom of St. Apollonia. The high-altar is by *P. Verbruggen*. The *Altar-piece, by *Rubens*, a composition with numerous figures, represents the Nuptials of St. Catharine with the Infant Jesus. This excellent work is unfortunately in bad preservation.

The Rue Nationale ends at the Rue Kroonenburg (Pl. B, 5), at the W. end of which, near the Scheldt and the S. Harbour (p. 203), stood the *Kroonenburg*, a castle once marking the N.W. limit of the German empire.

In the Place Malnix (Pl. B, 5), on which eight streets converge, is a *Monument*, by J. J. Winders, erected in 1883 to commemorate the abolition of the river-dues of the Scheldt in 1863, an event to which Antwerp owes her present prosperity (see p. 170). At the top are Neptune and Mercury; on the pedestal are stalactites, with the faces of river-gods, and broken chains.

The large Place Léopold de Wael (Pl. B, 5; tramway No. 3, p. 167) occupies part of the site of the *Southern Citadel*, built by the Duke of Alba in 1567-71. On its W. side (r.) stands the *Palais de l'Hippodrome* (p. 168), with its lofty dome; on the E. (l.) is the *Royal Museum* (p. 186; also reached by tramway No. 1).

At No. 51, Rue des Peintres (Schilder-Straat), a few yards to the E. of the Museum, is the **Institut de Commerce** (*Handelsgesticht*; Pl. B, 5), with an elaborate Renaissance façade (1898). Behind, at No. 16 Rue Coquilhat, is the *Commercial Museum* (adm., see p. 168). — Nearly opposite, at the corner of the Rue des Graveurs (Plaatsnyders-Straat), is the *Synagogue* (Pl. B, 5), in the Moorish style, by Jos. Hertogs (1893). — The Rue des Peintres ends at the Av. du Sud (p. 200).

The Rue des Tanneurs (*Huidevetters-Straat*; Pl. C, 4; p. 171; tramways Nos. 7 & 8, p. 167) is one of the chief business-streets

in Antwerp. On the S. the Rue des Tanneurs is adjoined by the Longue Rue de l'Hôpital (Lange Gasthuis-Straat), No. 29 in which is the former *Girls' Orphanage*, built in 1552 and now occupied by the administration of the public charities. Above the door is a tasteful relief representing a school of the 16th century.

The modern Gothic **Church of St. George** (Pl. C, 4, 5; adm. at noon and towards evening on application to the sacristan, fee ½ fr.), erected in 1848-53 from designs by *L. Suys the Younger*, contains mural paintings of scenes from the life of Christ by *Guffens* and *Swerts*, executed in 1859-68.

To the left, at the beginning of the *Rue Léopold*, is the *Theatre Royal* (Pl. C, 4; p. 167), originally built in 1834 and much altered in 1863. — Farther on, to the left, at the corner of the Rue d'Aremberg, is the house of the *Cercle Artistique, Littéraire, et Scientifique* (Flem. *Kunst-Verbond*); to the right, the **Botanic Garden** (*Kruidtuin* or *Jardin Botanique;* Pl. C, 4), which contains a *Botanical Museum* (adm. for scientific visitors 5-7 and 9-10 p.m.), a palm-house, and a statue of *P. Coudenberg*, an Antwerp botanist of the 16th cent., by *De Cuyper*.

Behind the National Bank is the small *Place Léopold* (Pl. C, 4, 5), embellished with an *Equestrian Statue of Leopold I.*, in bronze, designed by J. Geefs (1868).

d. The Royal Museum of Fine Arts.

The **Musée Royal des Beaux-Arts* (*Koninglyk Museum van Schoone Kunsten;* Pl. B, 5) was erected in 1879-90 by *J. J. Winders* and *Fr. van Dyck*. The main entrance, in the W. façade, is by a portico supported by four colossal Corinthian columns and flanked on the upper story by loggie. The Attic story is embellished with allegorical figures and medallions by *Dupuis*, *De Pleyn*, *Ducaju*, and *Fabri*. The horizontal line of the upper cornice is interrupted at the corners by pylon-shaped pedestals supporting two horse chariots by *Vinçotte*. — On the rear of the building is a bronze group, by *L. Mignon*, intended to honour the painter Sir A. Van Dyck. In the grounds in front of the W. facade of the museum are some bronze sculptures: *Stevedore ('Le Débardeur'), by *C. Meunier;* Danaides, by *Jacques Marin*; The kiss, by *L. Mascré;* Boy at a well, by *Alf. van Beurden;* Vulture fighting with a jaguar, by *Jos. Dupon*.

On the groundfloor, in the left wing, are the sculptures, in the right wing, the Rubens and Van Dyck Collections; on the upper floor is the picture gallery. Adm., see p. 168; no charge for umbrellas, etc. Director, M. Pol de Mont (p. xvii). There are two catalogues (published also in French, German, and English): I. Old Masters (1905), 2 fr.; II. Modern Artists (1905), 1 fr. Album with 200 reproductions from the old masters, 3 fr.

In the Entrance Hall, opposite the door, are four busts of former governors of the Spanish Netherlands and of Philip V., by *A. Quellin the Elder*, *G. Kerricx*, and others.

We turn first to the left and enter the **Sculpture Gallery.**

Room I. In the middle: 1248. *E. Chatrousse*, Fellow-feeling (a French and a German soldier). On the walls are cartoons by *Kaulbuch*, *Jan Swerts*, *Th. Canneel*, and *G. Guffens* (p. 89), and a charcoal-drawing, Severely tried, by *Theo van Doormael*.

Room II. Among the sculptures are a number of busts, mostly of artists. — Section I. 1361. *E. Deckers*, Nymph discovering the head of the murdered Orpheus; 1066. *G. Geefs*, Leander drowned (1886). — Section II. *1085. *Jef. Lambeaux*, The kiss, a highly realistic bronze group (1882; p. lxxvii); 1060. *J. J. Ducaju*, Leopold II. (marble statuette). To the right is the anteroom mentioned below. — Section III. 1529. *Kiss*, Amazon attacked by a tiger, reduced marble replica of the group at the museum in Berlin (1865); 1064. *C. A. Fraikin*, Finding of Moses; no number, *Rodin*, The prisoner (bronze); *Alf. van Beurden*, Seated boy (marble); 1270. *E. Jespers*, Daybreak (high relief, 1894); 1606. *Jul. Anthone*, The lily (1904); 1054. *Is. de Rudder*, The nest (1883); 1190. *Fr. Joris*, The little mother.

On the right side-wall of this room are hung a number of views of Antwerp and other pictures. Section I. 717. *Math. Schoevaerdts*, Antwerp from the bank of the Scheldt. — 685. *B. Peeters*, The wharf at Antwerp and the old crane, ca. 1650; 684. *G. & B. Peeters*, Battle of Calloo, 1638. — 735. *N. van Lyck*, City militia parading in the Place de Meir, 1673; 635. *Unknown Artist*, Burning of the Antwerp Hôtel de Ville in 1576 (p. 169); 786. *G. van Tilborgh*, Fair in the Place de Meir. — Section III. 654. *E. de Bie*, Place de Meir; 756. *B. Peeters*, Reception of St. Norbert. — 784. *P. van Bredael*, The old cattle-market. — In the anteroom of Section IV are modern water-colours, pastels, and drawings. — Section V. 1230, 1234, 1423. *H. Leys*, Studies of old Antwerp. *F. de Braekeleer*, 1025. Pulling down the fortifications near the Porte de Kipdorp; 1022. Death of Count Fred. de Mérode (p. 102); 1027. The citadel after the bombardment of 1832; 1024. Destruction of the Porte St. Georges.

Anteroom. 1115. *J. R. Pecher*, Marble bust of Rubens (1877). To the right, no number, two large views of Antwerp by *Fr. Simons* and *L. van Engelen* (1903).

The next room and the whole of the groundfloor of the right wing are devoted to the Rubens Collection *(L'Œuvre gravé de Rubens)*, founded in 1877 by the city of Antwerp and the Belgian state. It contains about 2000 reproductions (engravings, etchings, woodcuts, photographs, etc.) of most of the extant works of Rubens and affords a most instructive insight into the wonderful versatility and inexhaustible powers of the great master. Each plate bears an explanatory extract from Max Rooses's catalogue. — The two halls in the rear of the museum, adjoining the Rubens Collection, contain the Van Dyck Collection, chiefly consisting of photographs. In the middle (No. 1340) is a bust of the artist by *Jos. Dupon*.

From the entrance-hall (p. 186) a portal leads to the STAIRCASE *(Vestibule De Keyser)*, the walls of which are clad with Belgian coloured marble. In the centre is a large bronze vase (No. 1516), by *Drake*, with reliefs from the monument of Frederick William III. in the Tiergarten at Berlin. To the right, 1291. *Ch. van der Stappen*, David, a marble statue; to the left, no number, *J. Dillens*, An angel (marble statue). — The chief decorations, however, are the paintings by *Nicaise de Keyser* on the upper walls, executed in 1866 and transferred hither from the old Museum in the Academy (p. 182). These represent, in the fashion of Delaroche's Hemicycle in Paris, the glories of the Antwerp School of Art (best viewed from the top of the staircase).

The first floor contains the picture-gallery, which includes over 800 examples of the old masters and about 550 modern paintings. — The ****Collection of Old Masters,** many of the works in which have been collected from the suppressed monasteries and churches of Antwerp, while others have been brought hither from the Hôtel de Ville and the Steen, may claim to be the most important gallery in Holland for the works of Rubens and his school. But also the collection of works of the early-Flemish school is ample and excellent, thanks mainly to the bequest of Burgomaster van Ertborn (p. 189). Many of the Dutch paintings were bequeathed by the Baroness van den Hecke-Baut (1859). Specially noteworthy are the following: the small Madonna (No. 411; p. 189) and the St. Barbara, by *Jan van Eyck* (No. 410; p. 189); the Seven Sacraments, ascribed to *Roger van der Weyden* (Nos. 393-395; p. 189); the large work by *Memling* (Nos. 778-780; p. 191); and the Heads of Christ and the Madonna (Nos. 241, 242; p. 189) and the Entombment (No. 245; p. 191) by *Quinten Matsys*. Among the numerous specimens of *Rubens* we may especially mention the Portraits of Burgomaster Rockox and his wife (Nos. 308, 310, p. 192; wings of the St. Thomas altar-piece), Christ and the two Malefactors (No. 297; p. 192), the Pietà (Nos. 300-303; p. 193), the Communion of St. Francis (No. 305; p. 195), the Prodigal Son (No. 781; p. 193), and St. Theresa (No. 299; p. 194). The finely coloured Pietà by *Van Dyck* (No. 404; p. 194), and the St. Norbert by *Cornelis de Vos* (No. 107; p. 192) should not be overlooked. The gem of the Dutch works is the so-called Strandlooper van Haarlem, usually attributed to *Frans Hals* (No. 188; p. 195). The number of other than Netherlandish pictures is very limited; conspicuous among them are a Crucifixion by *Antonello da Messina* (No. 4; p. 190) and *Fr. Clouet's* Portrait of Francis II. (No. 33; p. 189).

We first enter ROOM J: Ceremonial-pieces (Nos. 20, 22) by *Th. Boeyermans*, four portraits (Nos. 109, 110, 660, 661) by *Cornelis de Vos*, to the left a sketch (No. 799; comp. p. 340) by *Jordaens*, and other works.

We turn to the right into —

Room N: Collection of *Burgomaster F. van Ertborn* (d. 1840), comprising chiefly pictures of the 15th and 16th centuries. The bust of the donor, by *J. Geefs*, is at the entrance. To the right: 224. *Justus van Ghent* (?), Sacrament of the Eucharist; 383-385. *Flemish School* (not Gerard van der Meire), Bearing of the Cross (winged picture; ca. 1510); 198. *Quinten Matsys* (?), Portrait of Peter Gillis, the scholar; 204-206. *Lucas van Leyden* (?), SS. Luke, Mark, and Matthew; 263, 264 (further on), *Jan Mostaert* (?), Portraits; between these, 412. Good copy after *Jan van Eyck*, Virgin with the Canon Van der Paele (original in the museum at Bruges, p. 32) — 199. *Hans Hollein the Younger* (?), Miniature portrait; 123. *H.* and *V. Dünwege*, Holy Family, from the church of St. Nicholas at Calcar; 262. *Follower of Gerard David (Ambr. Benson?)*, Miraculous apparition of the Virgin ('Deïpara Virgo'). — *Quinten Matsys*, *241, *242. Christ as judge, Mary in prayer, two heads remarkable for their beauty and dignity (replicas in the London National Gallery); between these, 243. Mary Magdalen; 250. *Quinten Matsys* (?), Head of Christ.

*393-395. *Roger van der Weyden* (?), Sacrament of the Eucharist, flanked by two wings representing the six other Romish sacraments (to the right, Ordination, Marriage, Extreme Unction; to the left, Baptism, Confirmation, Penance).

The scene is in a spacious Gothic church, the architecture of which seems to unite the groups. The crucifixion in the foreground introduces an effective dramatic element into the picture; and the spectator can hardly fail to sympathise with the distress of the women mourning there, as well as with the holy joy which lights up the features of the dying persons receiving the extreme unction. The angels above the various groups, robed in symbolical colours, are particularly well drawn. Jean Chevrot (1437-60), Bishop of Tournai (where Roger was born), is indicated as the first purchaser of this painting by his coat-of-arms on the central piece. — Comp. *Sir Martin Conway's* 'Early Flemish Artists'.

28. *Dierick Bouts* (?), Madonna; *Roger van der Weyden* (?), Portrait of Philip the Good of Burgundy; *410. *Jan van Eyck*, St. Barbara seated in front of a Gothic church-tower, an unfinished sketch of great beauty (1437); *396. *Roger van der Weyden* (?), Annunciation, a small picture of most delicate execution, formerly in the Convent of Lichtenthal near Baden-Baden; *411. *Jan van Eyck*, Madonna in a blue robe, and the Child in her arms playing with a rosary; to the right a fountain; her feet rest on rich drapery held by two angels behind her. The picture, which bears the painter's name and motto, and the date 1439, resembles Stephan Lochner's Madonna of the Violet in the Archiepiscopal Museum at Cologne. — *33. *Fr. Clouet*, Portrait of Francis II. of France when Dauphin; *Gerard David*, 179. Mary and John on the way to the Sepulchre, 180. The just judges. — 3. *Fra Angelico da Fiesole* (?), St. Romuald, Abbot of Camaldoli, reproaching the Emp. Otho III. for the murder of the Roman senator Crescentius; *257-260. *Simone Martini of Siena* (d. ca. 1344), Annunciation, Crucifixion, and Descent from

the Cross; *4. *Antonello da Messina* (one of the first Italian masters to adopt Van Eyck's method of painting in oil), Mt. Calvary, Christ

on the Cross with the malefactor at each side; in the foreground SS. Mary and John. The picture (which bears the date 1475) presents a curious combination of Flemish minuteness of detail with Italian forms; 132. *Jean Fouquet*, Virgin and Child, painted for

the parish-church of Melun by order of Etienne Chevalier (d. 1474), Treasurer of France (other wing of the diptych in the Berlin Museum). — In the centre, on revolving stands: 203-210. *Herri met de Bles* (?), Adoration of the Magi; on the wing: within, St. George and the donor; without, The Annunciation; 255, 256, and (on the back) 530, 531. *Bruges School*, Two diptychs, with the Virgin in a Gothic church (copy of Jan van Eyck's picture in the Berlin Museum), the Saviour in a white robe, and two Abbots, painted in 1499 for the Abbey van den Duinen (p. 18; Abbot Robert Le Clercq an addition of the 16th cent.); 254. *Hugo van der Goes* (?), Philippe de Croy; *5. *Memling*, Niccolò Spinelli, the Italian medallist (1468), 253 (on the back), *Memling* (or rather *School of Roger van der Weyden* ?), A canon of St. Norbert. — We now enter —

Room O. To the right: *778-780. *Memling*, Christ as King of Heaven, surrounded by six singing angels, on each of the wings five angels with musical instruments. This large triptych, about 23 ft. long and 5½ ft. high, formerly in the Benedictine convent of Nájera in Spain, was purchased by the city of Antwerp in Paris in 1896 for 240,000 francs (ca. 1490). — 529. *Flemish School* (15th cent.), Archers' festival. — In the doorway: no number, *'Braunschweiger Monogrammist'* (16th cent.), Tavern-scene. — To the left we enter —

Room A. To the right: 576, 577, 579. *Unknown Master*, Large triptych, in the middle St. Eligius, the apostle of Antwerp, preaching; 741-745. *B. van Orley*, Last Judgment, on the wings the Seven Works of Mercy. — 464. *J. van Cleve* (?), Adoration of the Magi.

**245, 246, 248. *Quinten Matsys*, Entombment of Christ, a winged picture (triptych), ordered in 1508 for the Chapel of the Joiners in the cathedral, but probably not finished until 1511. This is universally regarded as the master's *chef d'oeuvre*.

Central Picture. The funeral cortège is represented as halting at the foot of Mt. Calvary, whilst on its way from the Cross to the Sepulchre. The dead Saviour is partly supported by Nicodemus, on whose right Joseph of Arimathæa raises the head with one hand, while with the other he removes the remaining shreds of the crown of thorns. The mother in an agony of grief kneels near the body of her Son, and is supported by St. John. On the left Mary Magdalen, to her right Salome. The corpse itself bears evident traces of the master's anxiety to attain anatomical accuracy. Its attitude is rigid, the countenance distorted by the pangs of the death-struggle. The face of the Virgin is almost as pale as that of the dead body itself. The man with the turban, bearing the crown of thorns, appears rather indignant than mournful. The expression of Joseph of Arimathæa is that of pain mingled with benevolence. St. John has the rigid and almost square features, disfigured by grief, which had become the usual type of the apostle in the earlier period of art.

The Wings, which are less satisfactory than the central picture, represent the martyrdom of St. John the Baptist and St. John the Evangelist. In the former Herod is represented banqueting in an open hall, whilst the daughter of Herodias brings in the head of the Baptist. The task of depicting frivolity and vanity in the countenances of the king and the hardened mother, contrasted with an expression of greater feeling in the

daughter, has evidently been attempted by the master, though not very successfully. The motion of the girl, intended to be light and elastic, is hard and forced. Some of the heads, however, are admirably finished. — The other wing represents St. John in the cauldron of boiling oil. The executioners, in the costume of Flemish peasants, with their sun-burnt, muscular arms, are attending actively to the fire. In the background the Emp. Domitian appears, mounted on a white horse, and attended by eight horsemen.

No number, *Pieter Aertsen*, Still-life (on loan).

Room B. To the right: 699. *P. Pourbus the Younger*, Elisabeth Heynderickx, wife of Gillis van Schoonbeke (p. 203); 72-74. *M. de Vos*, Triumph of Christ, a triptych, with the baptism of Constantine, on the right, and Constantine erecting a Church to St. George, on the left; 698. *P. Pourbus the Younger*, Gillis van Schoonbeke (p. 203). — Sculptures: *702, 703. *A. Quellin the Elder*, Statue of St. Sebastian, Caritas Romana, in wood. — To the left is —

Room C. To the right: 645. *P. Brueghel the Younger*, Visit to the farm (grisaille). — 776. *P. Brueghel the Elder*, Massacre of the Innocents (original in the Brussels Gallery p. 117); *P. Brueghel the Younger*, 31. Bearing of the Cross, 777. Sermon on the Mount. — 807. *P. Brueghel the Younger*, The walk. At the door: 855. Ivory crucifix (17th cent.).

Room I (large central room). Flemish Schools continued, including the chief works of Rubens. To the right: *Rubens*, 711. Burgomaster Rockox (see below), 709. Jupiter and Antiope (1614). — 105, 106. *Cornelis de Vos*, Winged altar-piece with portraits of the donors; 316, 317. *Rubens*, Sketches of one of the triumphal arches, executed in 1635 for the city of Antwerp on the occasion of the entry of Ferdinand, Archduke of Austria, the victor of Nördlingen and Caloo. (Six other sketches are in the Hermitage at St. Petersburg, and two at Brussels; see p. 111); *Rubens*, 318. The triumphal car, *315. Descent from the Cross, a small replica (1612) of the painting in the cathedral, 706. Portrait of Gaspar Gevaerts, secretary of Antwerp (ca. 1629), 319. Pietà (landscape probably by *Jan Wildens*); above, 327. *Corn. Schut*, Martyrdom of St. George. — *107. *Corn. de Vos*, St. Norbert receiving the Host and Sacred Vessels that had been hidden during a time of war and heresy (1630); 844. *Jac. Jordaens*, Meleager and Atalanta; *307-310. *Rubens*, Incredulity of St. Thomas, on the wings half-length portraits of the Burgomaster Nic. Rockox (p. 192) and his wife Adrienne Perez. The portraits are far finer than the figures in the central picture (comp. p. lvi); above, 354. *P. Thys*, Apparition of the Virgin; 405. Copy of *A. van Dyck*, Portrait of Caesar Alexander Scaglia, the Spanish ambassador at the Congress of Münster (the original is in a private collection in London).

**297. *Rubens*, Christ crucified between the two thieves ('Le Coup de Lance'), a very celebrated picture, painted for the church of the Franciscans in 1620.

This picture is remarkable for its dramatic effect, and is by no means deficient in sentiment. Longinus, the Roman officer, mounted on a grey

horse, is piercing the side of the Saviour with a lance. The penitent thief, a grey-haired man, is invoking the Saviour for the last time. To the left in the foreground stands the Virgin Mother, whom Mary the wife of Cleophas in vain endeavours to console. Farther back, St. John leans against the cross of the impenitent thief, weeping. Mary Magdalen, on her knees at the foot of the Cross, implores Longinus to spare the sacred body of her master. This is considered by many to be Rubens's *chef d'oeuvre*, and deserves the minutest inspection. There is no inaccurate drawing here, as in almost all the master's other works, and at the same time the composition and colouring are inimitable. The profile of the Magdalen is remarkably beautiful, expressive of horror and supplication, without being distorted. The whole composition is a striking example of that marvellous boldness of imagination in which Rubens is unrivalled.

*313. *Rubens*, Christ on the Cross (frequently copied and imitated).

*300-303. *Rubens*, 'Christ à la Paille', the body of Christ resting on a stone bench covered with straw, partly supported by Joseph of Arimathæa, and mourned over by the Virgin, with St. John and Mary Magdalen. On the wings (301, 303) the Virgin and Child and St. John the Evangelist.

This most interesting altar-piece (painted about 1617) shows by its carefully-executed details that it is one of the master's earlier works, produced before he had adopted his bold and dashing touch. Here, too, we have a full and flowing outline and admirable ease of attitude, but there is no symptom of the master's subsequent abuse of his power, in producing overwhelming masses of flesh and crowds of figures in forced postures. A happy mean is here observed, and there is greater beauty and sentiment than in his later works. The colouring is delicate and harmonious. The weeping Mary Magdalen is a particularly expressive figure.

**708. *Rubens* (?), Portrait; *Jan Fyt*, 171. Two eagles, 172, Sleeping hounds and dead game; above, 508. *G. Seghers*, Betrothal of the Virgin. — 358. *Th. Rombouts*, Card-players; above, 356. *Ph. Thys*, Descent from the Cross; 712. *Rubens*, St. Dominic; 801. *Th. Rombouts*, Christ expelling the money-changers; 802. *Rubens*, Athene slaying the Gorgon (sketch). — 804. *Jan Siberechts*, Ford; 53. *G. de Crayer*, Elijah fed by ravens.

*781. *Rubens*, Prodigal Son feeding upon husks (purchased in England).

'Is this painting to be regarded as a genre picture, as an animal-piece, as an architectural view, or as a study of still-life of the most varied description? Rubens, who would have ridiculed all such terms, painted first and foremost as the spirit moved him, and the result was a composition of the most remarkable kind. This loosely built wooden shed, with its outlook into the open country, was perhaps one of the farm-buildings on his estate at Steen, and the accessories which he has here so faithfully rendered were perhaps his own farm-horses tended by his own faithful servants, his own cattle, his own swine feeding with their young ones. Not till we reach the last third of the painting do we find the Prodigal, sunk on his knees with a profoundly touching expression, while two farm-hands (a man and a woman) gaze at him in astonishment. But they are not rough and will not spurn him: he has found shelter with kindly folk.'

Burckhardt.

*306. *Rubens*, The Virgin instructed by St. Anna, a very attractive group, with mellow and harmonious colouring (ca. 1625).

*298. *Rubens*, Adoration of the Magi, formerly in the church of St. Michael, painted in 1624.

This gorgeous and imposing composition, on a similar scale with the Elevation of the Cross, but far less impressive, contains about twenty figures over lifesize, besides camels and horses in the suite of the Three Kings, crowded into the picture, while the sumptuousness of the costumes and vessels gives the whole an overloaded effect. The king holding the goblet is a somewhat awkward figure. It must, however, be admitted that the work exhibits marvellous freedom and boldness of outline, great skill in arrangement, and a wonderful variety of attitude — all genuine attributes of Rubens. The picture is said to have been painted in a fortnight.

Rubens, *299. St. Theresa interceding for souls in purgatory, one of the most pleasing pictures of the artist's later period (ca. 1633-35), *312. Holy Family, 'La Vierge au Perroquet', so called from the parrot at the side, one of his earlier works, presented by him to the Guild of St. Luke, on his election as president, in 1631, and hardly inferior in composition and colouring to his more celebrated works; 314. *Rubens*, The Holy Trinity. On an easel: no number, *David Teniers the Younger*, Store-room (on loan). Also, *V. Rousseau*, Statuette in bronze of a nude figure holding a mask of Beethoven.

Room K. To the right: 659. *P. de Ring*, Breakfast-table (1651); 822. *J. van Craesbeeck*, Tavern; 643. *Jan Brueghel*, Flowers. — *Gonzales Coques*, 34. Portrait, 759-763. The five senses; *D. Seghers*, 329. St. Ignatius Loyola in a garland of flowers, 331. Christ and St. Theresa in a garland of flowers; *D. van Alsloot*, 499. Festival in Tervueren park, 865. Mountain landscape. — 366. *H. van Balen*, *Jan Brueghel*, and others, Coat-of-arms of the Antwerp Rhederykamer 'De Violieren' (comp. pp. 114, 177); *Teniers*, *726. The duet, 727. Landscape, 345. Flemish tavern, 728. Singer, 346. Morning, 344. View of Valenciennes, with a bust of Philip IV. in the foreground, 348. Old woman, 347. Afternoon, 859. Temptation of St. Anthony; 803. *D. Seghers*, Bust of a man in a garland of flowers. — 820. *D. Ryckaert III.*, Plundering soldiers. — We return to Room I and turn to the left into —

Room H. Flemish Schools of the 17th cent., including the chief specimens of Jordaens and Van Dyck. In the door-way: 343. *Jac. Jordaens*, Sketch. To the right: *793. *Van Dyck*, Marten Pepyn, the painter (1632); 719. *Fr. Snyders*, Fishmonger's shop. — 401. *Van Dyck*, Christ on the Cross, at the foot of which are St. Catharine of Siena and St. Dominic, painted for the Dominican Nunnery in 1629, at the wish of his dying father; *Jac. Jordaens*, *677. Family concert ('As the old have sung, so chirrup the young'), 221. Adoration of the Shepherds, 215. Last Supper.

*404. *Van Dyck*, Entombment ('Pietà'), painted soon after his return from Italy (1634).

The Virgin is represented supporting the head of the dead Christ on her knees; St. John shows the wound made by the nail in the left hand to two angels, one of whom veils his face. The features of Christ bear traces of intense physical suffering. St. John and the angel whose beautiful face is visible wear an expression of profound grief, which however they can still express in words, whereas the anguish of the Virgin is

unutterable; her head is thrown back, her arms wildly extended. The picture is chaste, the colouring subdued (now unfortunately faded); yet the tendency of the master's school to a full and somewhat sensual outline is apparent, although the work does not altogether lack sentiment.

808. *Jordaens*, St. Ives. — *403. *Van Dyck*, Entombment: the finely-balanced composition of this expressive picture and its careful execution, in which the effect of brilliant colouring is intentionally renounced, assure it a place among the masterpieces of the first rank (ca. 1629). — 407. *Van Dyck*, Portrait of a little girl, the dogs by *Jan Fyt;* 381. *J. van den Hoecke*, St. Francis.

*305. *Rubens*, Last Communion of St. Francis; recalling Agostino Caracci's Communion of St. Jerome.

The figure of the saint, who is receiving his last sacrament, produces a most painful impression. The picture was painted in 1619, and Rubens received for it 750 florins; his receipt is still preserved (*'tot volcomen betalinghe van een stuk schilderye door myne handt gemaeckt'*, *i. e.* 'in full payment for a piece of painting done by my hand'). Comp. p. lv.

841. *Corn. de Vos*, Family group. — *104. *Corn. de Vos*, Abr. Grapheus, servant ('knaap') of the Guild of St. Luke (p. 182); he is hung with medals and stands beside a table on which is plate belonging to the Academy (painted in 1620); 335. *Fr. Snyders*, Swans and dogs; 854. *Van Dyck*, Portrait of a boy (school-piece); 21. *Th. Boeyermans*, Pool of Bethesda (1675); 402. *Van Dyck*, Jan Malderus, Bishop of Antwerp (d. 1633); 336. *Fr. Snyders*, Kitchen; 734. *Van Dyck* (?), Portrait of a priest; 406. *Van Dyck*, Christ on the Cross, a reduced imitation of Rubens's well known picture (No. 313; p. 193), painted about 1627. Over the entrance: 707. *Rubens*, Baptism of Christ (painted in Mantua ca. 1604), with figures over lifesize; it has unfortunately been freely retouched. The group of five men dressing themselves, to the right, seems to have been suggested by the celebrated Bathing Soldiers of Michael Angelo.

Room F. To the right: 185. *A. Goubau*, Art studies in Rome (1662).

Room G. Dutch School of the 17th century. To the right: 679. *J. M. Molenaer*, Village fair; 125. *Corn. Dusart*, Interior; *188. Half-length portrait of a fisher-boy (the 'Strandlooper van Haarlem'), usually ascribed to *Frans Hals*; above, 131. *Gov. Flinck*, Portrait-group. — *Ph. Wouverman*, 755. Cavalry skirmish, 754. Hunting; *Jan Steen*, *338. Samson and the Philistines, *339. Rustic wedding; 293. *Rembrandt*, Portrait of Saskia van Ulenburgh, his first wife (a repetition with alterations of the picture at Cassel; 1633); *715. *Sal. van Ruysdael*, Dutch river, with ferry; 466. *Adr. van Ostade*, Smoker (1655); *705. *Rembrandt*, Eleazar Swalmius, the preacher (1637); *349. *G. Terburg*, Mandolin-player; 10. *Nic. Berchem*, Italian landscape; *628. *Jac. Backer*, Portrait; 790. *N. Koedyck*, Interior; 196. *G. Houckgeest*, Interior of the Nieuwe Kerk at Delft; 637. *Nic. Berchem*, Italian landscape with cattle; 500. *Ph. Wouverman*, Riders resting; 390. *A. van der Neer*, Landscape

by moonlight; 382. *B. van der Helst*, Portrait of a girl; 733. *Adr. van de Velde*, Winter sports (1662); 501. *Ph. Wouverman*, Riders resting. — 11. *G. Berckheyde*, Amsterdam, with view of the town-hall (1668); *674. *Fr. Hals*, Portrait; 26. *Jan. Both*, Italian landscape; 54. *J. D. de Heem*, Still-life; above, *812. *F. Bol*, Jan der Voort and his sister Catherine (1661). — 713. *Jac. van Ruysdael*, Waterfall in Norway; *752. *J. Weenix*, Poultry and game; 656. *J. D. de Heem*, Fruit; 398. *Adr. van de Velde*, Landscape with cattle; 399. *W. van de Velde the Younger*, Calm sea; *775. *Unknown Master*, Portrait (1630); 503. *Jan Wynants* and *A. van de Velde*, Landscape with figures; 467. *Is. van Ostade*, Winter-scene; 732. *Eglon van der Neer*, The visit (1664); *675. *M. Hobbema*, Water-mill; *Rembrandt*, 294. The young fisher (1659), 295. Portrait of an aged Jew (school-pieces); *662. *Simon de Vos*, Portrait of the artist (according to the inscription above; but the signature on the right, below, is probably that of *A. de Vries*, 1635); 789. *Em. de Witte*, Interior of a church; 810. *Anth. Palamedesz.* Family-group (1632); 657. *Ph. Koninck*, Portrait of a boy; 827. *Ad. Pynacker* and *Nic. Berchem*, Surprise-attack; 668. *Karel Dujardin*, Cattle; 9. *Nic. Berchem*, Results of war; *682 *D. Mytens the Elder*, Portrait. — 767. *J. van de Capelle*, Sea-piece; 785. *Dirck van Delen*, Interior of a church. — We return through Room F and enter —

Room E. To the right: *Jac. Jordaens*, 219 (above), Commerce and Industry protecting the Fine Arts (allegory); 23. *Th. Boeyermans*, Antwerp as patroness of the Arts (allegory). — 686-689. *M. Pepyn*, St. Elizabeth (winged picture). — 482, 481. *O. van Veen (Otho Vaenius)*, St. Nicholas saving his flock from perishing by famine, Beneficence of St. Nicholas. The composition, colouring, and drawing of these pictures bear testimony to the painter's five years' residence in Italy. — Sculpture: 1518. *A. Dumont*, Cupid (bronze). — Anteroom on the left. To the right: 794. *J. Vernet*, Sea-piece; 490. *G. P. Verbruggen*, Flowers; 1113, 1111. *B. P. Ommeyanck*, Landscape with cattle. The other canvases here are mostly unimportant works of the 18th century.

Room D. Various Schools. To the right: 83-85. *Mart. de Vos*, The Tribute Money, St. Peter taking the money from the mouth of the fish, and the Widow's Mite (triptych, 1601); 638. *H. Bosch (?)*, Stations of the Cross; *357. *Titian*, Pope Alexander VI. presenting Jacopo dei Pesari, Bishop of Paphos, to St. Peter, on the appointment of the bishop as admiral against the Turks (an early work, painted about 1502-3; the heads freely restored); *Mich. Coxie*, 372, 374. Martyrdom of St. George (winged picture), 373, 375 (on the back), SS. George and Margaret. — *229, *228. *A. Key*, Wings of a triptych, with portraits from the family of the donor, De Smidt.

112 (between 228 and 229), *Frans de Vriendt*, or *Frans Floris*, Fall of the Angels, painted in 1554 and highly esteemed by his contemporaries.

This extensive work is crowded with figures falling headlong in every conceivable attitude, and is destitute of any depth of perspective. Many of the figures are beautiful, even in their distorted positions. A fly painted on the leg of one of the falling angels has given rise to the absurd story that it was painted by Quinten Matsys, and that Floris, whose daughter Matsys was wooing, having been deceived by it, was satisfied with this proof of his skill, and gave his consent to the marriage. The name of the painter whose daughter Matsys perhaps married (see p. 176) is unknown, while Floris was only 10 years old when Matsys died.

88. *Mart. de Vos*, St. Luke painting the Virgin. — At the exit: 1056. *Paul de Vigne*, Sunday (girl praying).

Passing straight through Rooms B, A, and O, we reach the **Gallery of Modern Paintings** (*Musée des Modernes* and *Musée des Académiciens*), which is inferior in importance to the Brussels collection (p. 118). Comp. the Introduction, p. lxxii.

Room P. To the right: 1367. *O. Heichert*, Approach of death (1898); 1253. *Nic. de Keyser*, Easter procession in Seville. — 1357. *Couture*, Washerwomen; above, 1108. *Rob. Mols*, Roads of Antwerp before the construction of the new quays, 1870.

Room W contains portraits of Antwerp artists and a few of German and French artists. To the right: 1542. *N. Robert-Fleury*; 1579. *W. A. Bouguereau*; 1581. *J. Breton*; 1506. *Alex. Cabanel* (1885); 1552. *P. von Cornelius* (by O. Begas). — 1588. *Fr. Lamorinière* (by Verlat; 1886); 1556. *G. Wappers*; above, 1501. *Ed. Bendemann*, Penelope (1877); *1526. *Ingres*. — 1534. *Navez*. — 1515. *Paul Delaroche* (by Portaels); 1554. *Schadow* (by Bendemann; 1860); 1536. *Fr. Overbeck* (by C. Hoffmann). — Also (over the door): 1535. *Overbeck*, Christ escaping from his persecutors. — 1592. *Sir Alma Tadema* (bronze bust by Onslow Ford); in the next room, in front, 1063. *Nic. de Keyser* (marble bust by J. Geefs) and 1030. *G. Wappers* (marble bust by J. J. de Braekeleer).

Room V. To the right: 1541. *N. Robert-Fleury*, Titian lying in state in the Palazzo Barbarigo at Venice, 1576 (1862); 1057. *A. de Vriendt*, Pope Paul III. before the portrait of Luther (1883); above, 1174. *Ch. Verlat*, Rising in Antwerp on 24th Aug., 1577, with the shattered statue of the Duke of Alva (p. 176) being dragged through the streets; 1159. *J. van Lerius*, Lady Godiva (1870). — Above: 1173. *Verlat*, Cart and horses (a huge canvas, painted at Paris in 1857); 1505. *A. Cabanel*, Cleopatra testing poisons on criminals (1887). — In the centre, *C. Meunier*, 1603. Harvest, 1604. Masons (high reliefs in bronze). At the exit and in the passage leading to the next room are several busts of artists.

Room U. To the right: 1509. *F. de Braekeleer the Elder*, Village school (1882); 1500. *A. Achenbach*, Stormy weather in Ostend harbour (1878). — *J. B. Madou*, 1531. The gallant youth (1862), 1634. Picture-sale; above, 1380. *Carolus-Duran*, Portrait of Mme. de Rute. — 1199. *C. Verlat*, Oriental study (1857); above: 1021. *F. de Braekeleer the Elder*, Plundering of Antwerp by the Spaniards in 1576 ('Furie Espagnole'; p. 169); 1313. *Alex. Falguière*, Salome.

Room T. To the right: *H. Leys*, 1094. Flemish wedding in the 17th cent. (early work; 1839), 1370. Bird-seller (1866), 1219. Pifferari (1856), 1220-1227. Studies of portraits and costumes for the frescoes in the Hôtel de Ville (p. 177), 1095-1097 (above), Entry and Expulsion of the Duke of Anjou (comp. p. 199; sketches for the triumphal arch made in 1840), 1574. Portrait of himself (1866), 1228. His wife (1866). — 1582. *L. Gallait*, The guilds of Brussels paying the last honours to the bodies of Counts Egmont and Hoorn, reduced replica of the picture at Tournai (p. 85); 1127. *H. Schaefels*, Battle of Trafalgar (painted in 1879). — 1009. *E. Carpentier*, Episode during the Vendean War of 1795 (1879); 1072. *W. Geets*, Exorcism of Joanna the Mad; 1589. *Fr. Lamorinière*, Pine-wood; above, 1559. *C. Verlat*, Pietà; 1373. *Alf. Stevens*, A Parisian sphinx; 1087. *Fr. Lamorinière*, Landscape in Walcheren (1876); *1131. *Alf. Stevens*, Despair; above: 1197. *C. Verlat*, Vox Dei (triptych), painted in 1877; 1409. *Th. Baron*, Cliffs at Profondeville; *1206. *Ch. de Groux*, Homeless ('le moulin à café'). — 1148. *P. van der Ouderaa*, Judicial reconciliation in St. Joseph's chapel in the cathedral (1879); 1063. *Th. Fourmois*, Scene in the Ardennes, near Dinant (1854); above, 1242. *H. Schaefels*, The British fleet before Flushing in 1809 (painted in 1889). — In the centre: 1263. *Jos. Dupon*, Diana, an ivory statuette.

Room S. To the right: 1349. *P. van der Ouderaa*, David Col, the painter (1897); above, *1353. *C. Meunier*, Martyrdom of St. Stephen (1867). — 1280. *G. Portielje*, 'Lost!' (1894); 1158. *Fr. van Kuyck*, Woodcutter's family in the Antwerp Campine. — 1308. *Th. de Bock*, Evening (1898); 1058. *J. de Vriendt*, Raising of the daughter of Jairus; 1121. *L. Robbe*, Cattle at pasture. — 1183. *A. Wiertz*, Fight for the body of Patroclus (reduced replica of the picture in Brussels; p. 141); 1006. *H. Bource*, Return from fishing (1878).

Room R. To the right: 1250. *Fr. Courtens*, Avenue in sunshine (1894); 1408. *L. van Aken*, The patient; 1385. *Flor. Crabeels*, Sheep in the Antwerp Campine. — *1369. *E. Laermans*, Emigrants (triptych; 1896); above, 1375. *Jan van Beers*, Jacob van Maerlant (p. 43), the poet, on his death-bed (triptych; 1879). — *L. Brunin*, 1333. The trusty blade, 1201. A brown study (1891); 1172. *C. Verlat*, Buffalo fighting with a lion, a very large picture (1878); 1122. *J. Rosseels*, Landscape near Waesmunster; *1132. *Alex. Struys*, Bread-winning (1887). — *Verlat*, 1198. Oriental study, 1297. Cattle; above, 1167. *Jan Verhas*, The beach at Heyst (1884).

Room L. To the right: 1364. *V. Gilsoul*, Stormy sea at Nieuport; 1363. *Th. Fantin-Latour*, Study for a portrait; no number, *A. J. Heymans*, Pond; 1062. *E. Farasyn*, Old fishmarket in Antwerp (1882).

Room M. To the right: 1356. *Em. Claus*, Landscape in winter; 1295. *Is. Verheyden*, Pilgrims in the Antwerp Campine; 1177. *Th. Verstraete*, House of death; no number, *Fr. van Leemputten*,

Pilgrimage; *L. Frédéric*, Interior. — *1274. *Ev. Larock*, The idiot (1892); no number, *A. J. Heymans*, Wooded landscape near Bertogne; 1300. *A. Verwée*, Horses; 1264. *L. Frédéric*, Group of children ('les boëchelles'; 1888). — *1303. *A. Baertson*, Flemish village by evening-light (1897). — We return to Room S and to the left enter —

Room Q. To the right: *1359. *H. de Braekeleer*, The restorer. — 1189. *J. Lies*, Contrasts; **H. de Braekeleer*, 1029. Old tavern at Antwerp, 1203. The gardener, 1360. The engraver. — 1348. *Jos. Stevens*, Dog and tortoise; 1120. *J. Portaels*, Hendrik Conscience (p. 179). — 1182. *E. Wauters*, At the Kasr en-Nîl in Cairo; 1133. *Stobbaerts*, Leaving the stable; 1012. *P. J. Clays*, Landscape near Dordrecht (1876); 1100. *Lies*, Albrecht Dürer travelling on the Rhine (1855). — *Jan van Beers*, 1287. Lady in white, 1140. Peter Benoit of Antwerp, the composer (1883), 1288. Portrait of Henri Rochefort; 1296. *Verlat*, L. Derickx, the painter.

e. The Avenues, Park, and New Quarters.

The ring of spacious streets constructed on the site of the ramparts (built 1540-43), which formerly described a semicircle round the E. side of the old town and were removed in 1859, is known collectively as the **Avenues** (Flem. *Leien*).

From the N. docks (p. 203) the Avenue du Commerce (*Handelslei*; Pl. C, 2, 3; tramway No. 1, p. 166), with a *Scandinavian Lutheran Church*, leads to the Place de la Commune (*Gemeente-Plaats*; Pl. C, D, 3), which is embellished with gardens and with marble statues of *Van Dyck* (l.; by L. de Cuyper, 1856) and *Jordaens* (r.; by Jul. Pecher, 1886). At the N.E. angle of the square is the *Athénée Royal*, built in 1880-84 by Dens, in front of which is a large bronze monument, by Fr. Joris (1897), to *L. de Wael*, burgomaster in 1872-92. Opposite the last is the so-called *Monument of the 'Furie Française'*, erected to commemorate the expulsion of the French under the Duke of Anjou in 1583 and consisting of a triumphant figure of Antwerpia, on a pedestal with reliefs, by W. Geefs and Fr. van Dyck (1883).

On the W. side of the Place rises the **Flemish Theatre** (*Théâtre Flamand* or *Nederlandsche Schouwburg*; Pl. C, 3), a handsome Renaissance building, erected by *Dens* in 1869-72. Inscription: 'Vrede baart kunst, kunst verdelt het volk' (peace begets art, art ennobles the people).

Near the beginning of the Avenue des Arts (or *Kunstlei*; Pl. C, 3, 4), to the left, is the **Flemish Opera House** (*Vlaamsch Opera* or *Théâtre Lyrique Flamand*; Pl. D, 3), built by *Al. van Mechelen* in 1904-7. Just beyond this the Avenue de Keyser leads to the left to the Gare Centrale, while the Place Teniers (p. 171) opens to the right. — Farther on, on the S.E. side of the Avenue des Arts, is the *Avenue Marie-Thérèse*, leading to the Park (see p. 200).

At the end of the Avenue des Arts, to the right, stands the **National Bank** (Pl. C, 5), with its round corner-turrets, built in 1875-80 in the Flemish Renaissance style by *Beyaert*. The architectural details are admirably executed. In front of the bank are a *Fountain* and a group of *Samson and the Lion* by Jos. Dupon.

At the end of the Avenue de l'Industrie (*Nyverheids-Lei*; Pl. C, 5), on the left side, is the **Palais de Justice**, erected in 1871-75 by *Baeckelmans* in the French style, and resembling the châteaux of the period of Louis XIII.

The Avenue du Sud (*Zuider-Lei*; Pl. B, 5, 6) passes near the Synagogue and the Museum (pp. 185, 186). — Farther on, on the left, is the new church of *SS. Michel et Pierre* (Pl. B, 6), built in the early Christian basilica style by Fr. van Dyck, with open roof and rich mosaics. — At the end of the avenue is the *South Station* (p. 164).

Near the centre of the present town, to the E. of the Avenue des Arts, lies the **Park** (Pl. C, D, 4, 5), laid out in 1867-69 by *M. Keilig* (p. 143). It occupies the site of an old lunette, the moats of which have been converted into an ornamental sheet of water, spanned by a chain-bridge. In the N. angle of the Park is a marble statue of the painter *Quinten Matsys* (ca. 1460-1530), by H. de Braekeleer, erected in 1883; on the N.W. bank of the pond a gilded genius of fame, by A. Crick, commemorates the poet *Jan van Beers* (1821-88), and further on are monuments to the painter *Th. Verstraete* (1851-1907), by G. Charlier, and the magistrate *E. Allewaert* (d. 1889), by Fr. Joris. — From the Matsys monument the Avenue Rubens leads to the statue of the painter *Hendrik Leys* (1815-69), by J. Ducaju, in the Avenue Louise-Marie, in which (to the N.E.) there is also a large Jesuit college (Collège Notre Dame). — The Avenue Rubens proceeds thence to a bronze statue of the painter *David Teniers the Younger*, by J. Ducaju (1867). To the S., in the Rue Bex, is a *Protestant Church* (Pl. D, 5) containing four paintings by Alb. De Vriendt (d. 1900). — The Avenue Van Eyck leads to the *Place Loos* (Pl. D, 5). The space in front of the church of St. Joseph (see below) is embellished with the **Loos Monument**, by *Jul. Pecher*, erected in commemoration of the destruction of the old fortifications (1859). It consists of a statue of Antwerpia on a lofty base, surrounded with figures representing commerce and navigation. In front is a marble bust of Burgomaster J. F. Loos (1848-62).

Between the Avenue Moretus and the Avenue Charlotte rises the Church of St. Joseph (Pl. D, 5), a modern Romanesque building by *Gife*. The interior is adorned with frescoes of the Passion, by *Hendrix*. — In the Boul. Léopold, opposite the end of the Avenue Charlotte, is a statue (by Ducaju, 1861) of *Boduognatus*, the chief of the Nervii, who headed the Belgic opposition to the invasion of Julius Cæsar in 57 B.C.

The Boulevard Léopold ends on the S.W. at the Chaussée de Malines (Mechelsche Steenweg), opposite the entrance to the **Pépinière** (*Warande;* Pl. D, 6), or arboretum, which has been converted into a pleasant park in the English style and now forms the central point of the fashionable quarter of the city. A bronze monument in the N.E. part of this park, by Count J. de Lalaing (1893), commemorates *C. Coquilhat*, who died in 1891 as vice-governor of the Congo Free State. On the S.E. side of the park rises the *Monument of Gillis van Schoonbeke* (1519-1556; see p. 203), by Arendonck.

On the N.W. side of the Pépinière are the summer-quarters and garden of the '*Harmonie' Club* (p. 168).

Visitors who wish to inspect the circumvallation of Antwerp may take the tramway-line No. 7 (p. 167) from the Pépinière to the *Porte de Malines* (Pl. E, 7), which is itself interesting from an architectural point of view. — Outside the Porte de Wilryck (Pl. D, 7) is a *New Public Park* (220 acres) in which is the *Dikke Mee*, a rustic restaurant (tramway No. 5, p. 167).

The Place de la Gare (Pl. D, 3), on the N. side of the Central Station (pp. 164, 171), is adjoined on the E. by the ***Zoological Garden** (*Dierentuin;* Pl. D, 3, 4), which was founded in 1843 by the *Société Royale de Zoologie*. It is one of the best in Europe (admission, see p. 168). Over the entrance is a fine bronze group by *Jos. Dupon*, representing a Hindoo on a camel, while scattered throughout the grounds are various other sculptures (Prometheus, Bust of Darwin, by *Jef Lambeaux;* Native fighting with tigers, Return from the chase, by *Jos. Geefs;* Samson, by *Jac. de Braekeleer*). Near the entrance, on the N. side, is the *Palais des Fêtes*, built in 1897 for concerts, etc., with a terrace and a large hall (2600 seats); to the left of the vestibule is a restaurant (p. 166), to the right a winter-garden, with fine palms and ferns. The garden is a favourite resort of the fashionable world, especially on the occasion of the concerts mentioned at p. 168. The carnivora are fed daily at 5 p.m. (Sat. excepted) or 4 in winter, the seals at 11 a.m. and 4 p.m. or 3.30 in winter. — On the S. side (with an entrance in the Rue de la Charrue) an aquarium and a reptile-house are being erected.

The commune of **Borgerhout**, to the E. of the Zoological Garden, is adorned with a *Statue of Lazare Carnot*, defender of the city in 1811, situated in the 'Place' of the same name (Pl. E, 3). To the N.W. is the *Church of St. Willibrord* (Pl. E, 3), erected in the Gothic style by Blomme. To the S. is the *Maison Communale* (Pl. E, 4), a building in the Flemish Renaissance style, also by Blomme.

f. The Bank of the Scheldt and the Northern Docks.

Tramway (No. 1), see p. 166. — *Cabs*, see p. 166; an extra charge is made for driving to the outer docks on the N.

The influence of the tide is perceptible on the Scheldt a long way above Antwerp, and at the city the difference between high and low water amounts to 12-25 ft. ("Bisque die refluo me flumen Scaldis honorat"). Even at low water, the river, which is here 350-600 yds. in width, admits of the passage of vessels drawing 25 ft. of water.

Along the river extend the handsome and busy **Wharfs**, or *Quais*, which were constructed in 1879-85 and extended in the direction of Hoboken in 1900-1901, and are now about 3½ M. in length (tramway No. 4, see p. 166). The largest vessels can lie alongside the quays. The steamers and merchantmen receive and discharge their cargoes with the aid of gigantic and noiseless hydraulic cranes, which transfer the goods directly to or from the railway-trucks. The cranes are worked by a subterranean aqueduct, which is used also in opening and shutting the sluice-gates, in shunting the trains, etc. There are two engine-houses in connection with the aqueduct, one at the N. and one at the S. harbour. These alterations have, along with the new Docks, made Antwerp one of the first harbours in the world.

Above the dock-sheds on the Quai Van Dyck (Pl. B, 4, 3) and Quai Jordaens (Pl. B, 3) run the ***Promenoirs**, or elevated terraces, which afford an extensive view of the busy shipping in the Scheldt, as well as of the Steen (see below), the Cathedral (p. 172), and the Boucheries (p. 178). At the Quai Van Dyck lie the fine steamers of the North German Lloyd (admission-tickets, 50 c., at the agent's).

Opposite the S. end of the S. Promenoir stands the **Porte de l'Escaut** (Pl. B, 4) or *Waterpoort*, a gateway built in 1624 from designs by *Rubens* and adorned with a seated figure of the river-god by *A. Quellin the Elder*, which formerly stood a little farther to the N. It bears an inscription in honour of Philip IV.

Another relic of the past is the **Steen** (Pl. B, 3), originally part of the Castle of Antwerp, through which the ascent to the N. Promenoir from the Quai Van Dyck now leads. The castle dates from the 10th cent. and remained in the hands of the lords of the soil till 1549, when Charles V. made it over to the burghers of Antwerp. It was afterwards the seat of the Spanish Inquisition. The dungeons, 'oubliettes', etc., still bear sombre witness to its former history. The old chapel is also extant. An addition was built in 1889 on the N., in the style of the original.

The interior is occupied by the Museum van Oudheden, or *Musée d'Antiquités*; adm., see p. 168; stick or umbrella 10 c.; catalogue (1894), 1 fr. — In the room to the left on the groundfloor are furniture and household utensils. — Eight rooms on the first floor contain furniture, fayence, medals, ecclesiastical utensils, musical instruments, ornaments, and carvings in wood and ivory. In Room 2, besides the glass manufactured in Antwerp from Venetian patterns, we observe the heads of the giant Antigonus (p. 177), by P. Coecke (1535), and his wife, by Herreyns (1765), which formerly figured in all civic processions, until they were superseded by new heads in 1872. — On the second floor are antiquities, views of Antwerp, weapons, and uniforms. — We descend again to the first floor. In the anteroom are memorials of the Belgian Antarctic Expedition under De Gerlache (1897-99); in the room to the left are ornaments, fans, and lace. — The main room on the groundfloor contains Egyptian antiquities (catalogue, 1894, ½ fr.); also, weapons, armour, instruments of torture, etc. — The dungeons also are shown (adm., incl. candle, 10 c.).

Near the Steen is a small monument erected in 1890 to *W. Ogier*, a Flemish poet of the 17th century.

On the Quai Ortelius, to the right, lies the Custom House (*Douane* or *Tolkantoor;* Pl. B, 3), a handsome stone building in the Flemish Renaissance style, by *Jos. Schadde* (1896). The group of the Scheldt and Meuse, on the gable, is by *Fr. Deckers*.

At the N. end of the Quai Van Meteren (tramway No. 7, p. 167), near the first sluice of the docks, is the Pilot Office (*Pilotage* or *Loodswezen;* Pl. B, 2), a Gothic brick building, erected by *Kennis* and *Truyman* in 1894-96, accommodating also the Ecole de Navigation, the Emigration Office, and a Harbour Office.

In the quarter to the E. of the Van Meteren Quay are two other old buildings, the Waterhuis and the Hessenhuis. The Waterhuis or *Maison des Brasseurs* (adm. 50 c.), Rue des Brasseurs 24 (Pl. B, 2), contains large and interesting pumps, invented by Gillis van Schoonbeke (p. 201) in 1553 to provide all the breweries of the town with water. It also possesses a well-preserved festival hall (adm. 50 c.). Farther to the E., in the Plaine de Hesse (Pl. C, 2), is the old *Hessian House* (now a warehouse), built in 1562 for the Hessian carriers who in those days conveyed goods between Antwerp and Germany.

The **Northern Docks** (Pl. B, C, 1, 2) lie at the N. end of the town and cover an area of upwards of 250 acres. They are connected with each other as well as with the smaller docks for river-craft at the *South Harbour* (Pl. A, B, 5, 6) and with the railway-stations by an extensive net-work of railways, by which about 1500 trucks leave Antwerp harbour daily from these docks.

We begin our inspection (which must take place at least one hour before flood-tide, when the sluice-gates are thrown open) with the *Bassin Bonaparte* and the *Bassin Guillaume* (Pl. B, C, 2), also known as the Petit Bassin and Grand Bassin. These were constructed by Napoleon (1804-13) at a cost of 13 million francs as a war-harbour, but were ceded after 1814 by the Dutch government to the town of Antwerp as a commercial harbour. The small dock is capable of containing 100, and the large one 250 vessels of moderate tonnage. Between these docks, on a canal which could contain another 100 ships, once stood the 'Oostersch Huis', or 'house of the Easterlings', of the German Hanseatic period. This was surrendered by the Hanse towns, Bremen, Hamburg, and Lübeck, to the Belgian government in commutation of payment towards the abolition of the Scheldt navigation dues. It was burned down in 1893. — At the E. end of the Bassin Guillaume is the *Entrepôt Royal* or *Koninklyk Stapelhuis* (Pl. C, 2), built in 1829-32.

To the N. of the Grand Bassin, and connected with it by the *Bassin de Jonction*, or *Verbindingsdok*, is the Bassin du Kattendyk (Pl. B, 1), the largest of all, 1050 yds. long and 153 yds. wide, with an area of 230 acres, constructed by the town in 1853-60. It is connected with the river by the N. sluice. On the E. side stands the *Groote Bik* or *Grande Bigue*, the largest hydraulic crane in Antwerp, with a 'lift' of 120 tons. — The transatlantic steamers of the *Red Star Line* (p. 1) lie at the *Quai du Rhin* (*Rynkaai;* Pl. B, 1, 2); tickets (50 c.) admitting visitors to inspect these vessels are issued on the

quay, except from 12 to 2 p.m. — To the N. of the sluice are six *Cales Sèches*, or dry docks; the largest can accommodate a vessel 500 ft. in length.

To the N.W. of the Bassin du Kattendyk is the *Bassin Lefebvre*, completed in 1887 (715 yds. long and 202 yds. wide), on the W. side of which is a huge *Grain Elevator*, on the silo system, with ingenious arrangements for loading and unloading. Adjacent is th. *Bassin America*, and further to the N. are the *Bassin du Canal* (620 yds. long and 270 yds. wide) and the *Première Darse* (710 yds long and 200 yds. wide), both finished in 1906. Other harbour extensions have recently been undertaken. — The *View from the adjoining *Ecluse Militaire* (beyond Pl. A, 1) conveys an excellent idea of the enormous extent of the port and its dependencies.

To the E. of the Bassin du Kattendyk lie the *Bassin aux Bois* (Pl. B, C, 1; 550 yds. long), the *Bassin de la Campine*, and the *Bassin Asia* (Pl. C, 1; 810 yds. long and 110 yds. wide), at which the Canal de la Campine ends.

The *Coal Tip* (Pl C, 1) on the S. side of the Bassin de la Campine raises waggons with a load of 25 tons to a height of 40 ft. and empties them into the colliers. It can unload ten trucks per hour, but is seldom at work.

A good survey of Antwerp is obtained from **Vlaamsch Hoofd**, French *Ste. Anne* or *Tête de Flandre* (Pl. A, 4; **Restaurant Kursaal; Belvedere*, farther down, unpretending, both frequented on fine afternoons), on the left bank of the Scheldt, to which a steam-ferry plies from the Quai Van Dyck (Pl. B, 3) every 1/4 hr. (fare there and back 30 or 6 c., tickets obtained under the Promenoirs). — Pleasant walk downstream on the dyke between the Scheldt and the polder. — Railway through the Waesland to *Ghent*, see pp. 89, 88.

The Steamer Trip to Tamise (3 5 times daily in 1½-2 hrs., starting from the Embarcadère, Pl. B, 3; fare 1 fr. or 75 c., there & back 2 or 1 fr.) affords a good survey of the harbour and quays, with the new petroleum tanks to the S. of the town, and also of the industrial development of the vicinity of Antwerp. The chief intermediate station is (1.) **Hoboken** (tramway No. 4, p. 166), with the villas of Antwerp merchants, a large ship building yard belonging to the Cockerill Co. (p. 257), and one of the highest chimneys (410 ft.) in the world, belonging to the Société des Désargentations. — *Tamise (Temsche)*, see p. 161.

From Antwerp to Turnhout, 33½ M., railway in 1¾ hr. (fares 5 fr. 20, 3 fr. 50, 2 fr. 5 c.). The trains start from the Central Station, with connection from the South Station viâ Hoboken and Wilryck. — 3½ M. *Oude God (Vieux-Dieu)*; 7 M. *Contich* (see p. 161); *Linth*; 10½ M. *Lierre* (p. 208), junction for Antwerp, Aerschot, and Hasselt (p. 209); *Nylen*; *Bouwel*; 23 M. **Herenthals** (p. 211), the junction for Roermond (p. 212) and Louvain (p. 238); *Lichtaert*; *Thielen*. — 33½ M. **Turnhout** (*Hôt. de la Porte-d'Or*, 16 R. at 2½, B. ¾, D. 2 fr.), the chief town of the district, with 23,000 inhab., is a prosperous place, with cloth and other factories and a leech-breeding establishment. The old *Château* of the Dukes of Brabant now serves as a court of justice and a prison. Steam-tramways run from Turnhout to the W. to *Antwerp* (comp. p. 167) viâ *Oostmalle*; to the N.W. to *Hoogstraeten* (p. 205) viâ *Merxplas* (branch-line viâ Ryckevorsel to Oostmalle, see above); to the N. to *Tilbury* (p. 455) viâ *Poppel* and *Esbeek*; to the E. to *Eindhoven* (p. 454) viâ (9½ M.) *Arendonck*; to the S.E. to (13½ M.) *Moll* (p. 212); and to the S. to *Gheel* (p. 211). — Beyond Turnhout the railway crosses the Dutch frontier to *Tilbury* (see p. 455).

The village of *Brasschaet* (Hôtel St. Antoine; steam-tramway, p. 167), 10 M. to the N.E. of Antwerp, was for many years the seat of a famous colony of artists. The park of Count Reusens, to which admission is courteously granted, deserves a visit. Near Brasschaet is the *Polygone de Brasschaet*, the large Belgian artillery-range, which may be visited only by permission of the minister of war. — At the steam-tramway station of Schooten (p. 167) is *Schootenhof*, a colony of villas.

About 21 M. to the N.E. of Antwerp and about 10 M. from Turnhout (p. 204; steam-tramway, p. 167) lies **Hoogstraeten** (75 ft.), a village with 2600 inhab., the centre of the *Campine Anversoise*, or moorland district round Antwerp (see below). The late-Gothic **Church of St. Catharine*, an interesting brick building of the 16th cent., contains beautiful stained glass of 1520-50; fine stalls; the alabaster tomb of Count Lalaing-Hoogstraeten (d. 1540), the founder of the church, and his wife; a Netherlandish painting of ca. 1440, with scenes from the legend of St. Joseph; and a modern enamelled reliquary by Wilmotte of Liège. Old embroideries and tapestries in the sacristy. The *Hôtel de Ville*, dating from the end of the 16th cent., is a plain brick structure in the Renaissance style. The old *Château*, now a poor-house, lies on the brook *Marck*, a little to the N. of the village. — To the S.E. of Hoogstraeten (diligence in 1¼ hr.) is the workmen's colony of *Merxplas*, shown only by order of the manager of the above-mentioned poor-house. — Steam-tramway to (12 M.) *Rysbergen* (p. 167).

From Antwerp to *Aalst*, see p. 3.

14. From Antwerp to Rotterdam *(Amsterdam)*.

a. *Railway Journey.*

62 M. Railway in 2-3¼ hrs.; fares 9 fr. 90, 7 fr. 50, 4 fr. 40 c. (in the opposite direction 4 fl. 70, 3 fl. 55, 2 fl. 10 c.). The 'Swiss Express', a 'train de luxe' between Bâle and Amsterdam, runs in summer only. The trains start from the Central Station. *Railway Stations at Rotterdam*, see p. 300. — To Amsterdam (comp. R. 38) express in 3½-4½ hrs., ordinary train in 6½ hrs.; fares 16 fr. 30, 12 fr. 10, 7 fr. 60 c. (in the opposite direction 7 fl. 75, 5 fl. 75, 3 fl. 60 c.). Another through-train runs from Rosendaal viâ Breda, 'S Hertogenbosch, and Utrecht to Amsterdam; same time and fares as above.

Antwerp, see p. 164. The train traverses the suburb of *Borgerhout*, passes the station *Anvers-Dam*, near the docks, and intersects the fortifications. At (7½ M.) *Eeckeren* and (10 M.) *Cappellen* are numerous villas of well-to-do Antwerp merchants. About 3½ M. to the N.W., just beyond the Dutch frontier, lies the village of *Putten*, in the churchyard of which is the old tombstone of *Jacob Jordaens* (d. 1678), the painter, who was denied a grave within the territory of Antwerp owing to his having been a Protestant. — 15½ M. *Calmpthout*. — We traverse the monotonous *Campine Anversoise*. — 20½ M. *Esschen* (buffet), with the Belgian custom-house.

26 M. **Rosendaal**, the seat of the Dutch custom-house, and junction for the Breda and Flushing line (R. 36b), see p. 300. — Thence to (62 M.) *Rotterdam*, see p. 300.

b. *Steamboat Journey.*

Steamboat ('Telegraaf') daily, except Mon., in 9-15 hrs. (fares 2 fl., 1 fl. 20 c.), starting at 7 a.m. from the Quai St. Michel (shed 17a), beside the Waesland Station (Pl. A, 4, 5), at Antwerp, and from the E. extremity of the Noordereiland (Pl. G, 4) at Rotterdam. The steamers, though intended

mainly for goods traffic, are provided with excellent restaurants (D. 1¼ fl.). Tickets are purchased on board. Agents at Antwerp, *Ruys & Co.*, Quai Van Dyck 9; at Rotterdam, *H. Braakman & Co.*, Boompjes (Pl. F, 3). — The Dutch custom-house is at Hansweert, the Belgian at Lillo. The voyage is interesting, though a delay of several hours often takes place at the locks. In stormy weather the voyage is rough at places.

Immediately after the departure of the steamboat the passenger obtains a final view of Antwerp, extending in a wide curve along the bank of the Scheldt. To the W. of the docks lies the village of *Austruweel* or *Oosterweel*. *Fort St. Philippe* rises on the right, and *Fort Ste. Marie* and *Fort La Perle* on the left. In this vicinity Duke Alexander Farnese (p. xxv) constructed his celebrated bridge across the Scheldt, in 1585, to cut off communication between the besieged citizens of Antwerp and their confederates in Zeeland. After many fruitless attempts the fireship of the Italian engineer Giambelli at length set the bridge on fire, and blew up a portion of it. Neither the besieged, however, nor their auxiliary fleet anchored below Fort Lillo, were in a position to derive any advantage from this signal success. — On the left lies *Fort Liefkenshoek*, on the right *Fort Lillo*. Then, on the left bank, *Doel*, just short of the Dutch frontier.

The wide channel of the lower Scheldt, known as the *Hont* or *Wester-Schelde*, belongs to the Dutch province of **Zeeland**, which embraces the narrow coast-strip of *Zeeuwsch Vlaanderen*, or Flemish Zeeland, and seven islands, and is well characterized by its heraldic emblem of a swimming lion, with the motto: *Luctor et Emergo*. The greater part of the province is protected against the encroachment of the sea by vast embankments (pp. xxxvii, xxxviii). The great inundations of the years 1421 (see p. 452) and 1532 submerged a considerable part of the province (the '*Verdronken Land*', or 'drowned land'). To the right is the Dutch *Fort Bath*, where the English fleet landed in 1809, at the E. end of the island of *Zuid-Beveland*. From *Walsoorden*, the landing-place for *Ossenisse*, the boat steers to the N. through the *Zuidersluis*, and at *Hansweert* (station) it enters the *Zuid-Beveland Canal*, which intersects the island. At the N. end of the canal, which is about 5 M. in length and is crossed by the railway to Flushing, lies *Wemeldingen*, the landing-place for Goes. At *Yerseke* (p. 299), 3 M. to the E., oyster-breeding is carried on with success.

The steamer (to Zype 1 hr.) now traverses the broad expanse of the *Ooster-Schelde* in a N. direction, and enters the narrow *Canal de Keeten*, between the islands of *Tholen* and *Duiveland*. The old church of *Stavenisse*, at the entrance of the canal, contains the marble monument of Jerome van Tuyll (1669; by Verhulst). Between the islands of Duiveland and *St. Philipsland* (r.) is (l.) the station of *Zype*, also a station on the steam-tramway from Rosendaal viâ Steenbergen (p. 300), Zype, and Zierikzee to Brouwershaven (see p. 300).

We now enter the ramifications of the Meuse, the first of which is the *Krammer*, and the next the *Volkerak*. These separate N. Brabant

from the island of *Overflakkee*, which belongs to the province of South Holland. The towers of *Nieuwe-Tonge* and *Oude-Tonge* are visible on this island to the N.E. The entrance to the *Hollandsch Diep* (p. 456) is defended by *Fort De Ruyter* on the right, and *Fort Ooltgensplaat* on the left. *Willemstad*, a fortress erected by William the Silent in 1583, next becomes visible to the right, opposite the island of *Beyerland* (S. Holland).

The water here is sometimes pretty rough. Nearing *Moerdyk* (p. 456) we see the handsome railway-bridge mentioned at p. 456.

The steamer now turns to the left into the *Dordtsche Kil*, a narrow branch of the Meuse. In 1711 John William Friso (p. xli), Prince of Orange, was drowned in crossing this channel, when on his way to The Hague to meet Frederick William I. of Prussia, with a view to adjust the difficulties of the Orange succession. The landing-place of *'S Gravendeel* is also the steamboat-station for **Dordrecht** (p. 456), the lofty church-tower of which appears on the right, along with numerous picturesque wind-mills and tall chimneys belonging to saw-mills and factories.

The steamer (to Rotterdam 1 hr.) now leaves the Kil, traverses the *Oude Maas*, with the railway-bridge mentioned at p. 459, and for a short distance the broad *Merwede* (p. 457), then enters a side-channel of the Meuse called *De Noord*. On the right are *Papendrecht* and *Alblasserdam*, both with ship-building yards, and *Kinderdyk*, with ship-building yards and iron-foundries. The Noord unites here with the Lek, which now assumes the name of *Meuse*. To the right, *Krimpen*, with a pointed spire; left, *'t Huis ten Donk*, a handsome country-house surrounded with trees, and *Ysselmonde* (p. 459); right, *Kralingen*, with 16,700 inhab., extensively engaged in salmon-fishing (p. 310); left, the large machine-factory of *Feyenoord* (p. 309). — Then, on the right bank, in a huge semicircle, appears — *Rotterdam*, see p. 300.

15. From Antwerp to Aix-la-Chapelle viâ Maastricht.

92 M. Railway in 3¼-3¾ hrs. (fares 15 fr., 11 fr. 40, 7 fr. 60 c.; in the opposite direction 12 *M* 30, 9 *M* 30, 6 *M* 30 pf.). The only part of the line on which express-trains run is that between Louvain and Maastricht. The Dutch custom-house examination takes place at *Maastricht*, the German at *Aix-la-Chapelle*; in the reverse direction the Dutch examination is made at *Simpelveld*, the Belgian at *Lanaeken*. Through-passengers are generally subjected to only one custom-house examination. — Numerous local trains, with frequent halts, ply between Maastricht and Wylré (Simpelveld).

Antwerp, see p. 164. — 2½ M. *Mortsel*; 5 M. *Bouchout*.

8½ M. **Lierre**, Flem. *Lier* (26 ft.; *Hôt. du Commerce*, Grand' Place, 15 R. at 2-3, B. ¾, déj. 1¾, D. 2 fr.; *Hôt. d'Anvers*, Rue d'Anvers 9, 14 R. at 2-5, B. ¾, D. 2½ fr.), a town of 25,100 inhab., with several breweries and silk-factories. The Church of St. Gommarius (*St. Gommaire*), one of the finest late-Gothic churches in

Belgium, was begun in 1425, completed in 1557, and recently judiciously restored. Three of its fine stained-glass windows were presented by Emp. Maximilian. The interior contains an altar-piece by the *Master of the St. Catharine Altar at Antwerp* (ca. 1510); two wings of an altar-piece by *Rubens*, viz. St. Francis (in the left transept) in a good landscape, and St. Clara (in the 2nd chapel to the right in the ambulatory); the 'châsse' of St. Gommarius (1668); and a rood-loft in the florid Flamboyant style, by *Fr. Mynsheeren* and *J. Wischavens* of Malines (1530-40). Near the church is a bronze statue of *Canon David*, one of the champions of the Flemish movement (p. xvii). To the S. is the *Hof van Denemarken*, where King Christian II. resided in 1524-30 after his expulsion from Denmark. — The façades of the *Brouwerhuis* (1720) and other houses in the market-place, and the *Belfry* (built on to the Hôtel de Ville) with its corner-turrets (1369) are interesting. — The municipal Museum (daily 9-4; 50 c., free on Sun.), in the Rue de Malines, near the market-place, contains a library, a cabinet of engravings, collections of antiquities, and about 100 paintings, chiefly old masters, some of which are attributed by the catalogue to the most distinguished hands.

Lierre is the junction of the Antwerp and Gladbach line (R. 16) and of a branch to Contich (p. 164). Steam-tramways to *Broechem* and *Oostmalle* (p. 167), to *Rumpst* (p. 163), and to *Tremeloo* (p. 163) and *Werchter* (see below).

13½ M. *Berlaer.* — From (18 M.) *Heyst-op-den-Berg* steam-tramways run W. to Malines (p. 159), N. viâ Iteghem (p. 163) and Bouwel (p. 211) to *Santhoven*, and E. viâ Boisschot, Westmeerbeek (p. 163), and Westerloo (branch to Oostmalle, p. 205) to (19½ M.) Gheel (p. 211). At *Westerloo* is a château of Count Mérode, who has established a well-known tapestry-factory here. Near Westerloo is the suppressed Præmonstratensian abbey of *Tongerloo.* — 21½ M. *Boisschot.*

26½ M. **Aerschot** (59 ft.; *Hôt. du Cygne*, in the market-place, 5 R. at 2-2½, B. ½-1, D. 2 fr.), a town with 7600 inhab., on the Demer, has a Gothic church containing a rich rood-loft and fine choir-stalls of the 15th cent. and an altar-piece by G. de Crayer.

Aerschot is the junction of lines to *Louvain* (p. 238) and viâ *Westmeerbeek* (see above) and *Nordervoyck-Morckhoven* to (14½ M.) *Herenthals* (p. 211); and of the steam-tramways to Tirlemont and viâ Werchter (see above) to Haecht (p. 163).

The line now follows the valley of the *Demer*. 32½ M. *Testelt*, with the fine Præmonstratensian abbey of *Averbode*, founded in 1130 (large library). — 34½ M. *Sichem* (69 ft.) has an attractive church and still retains one of its ancient towers. A branch-railway (2½ M., in 10 min.) runs hence to *Montaigu*, with the baroque pilgrimage-church of *Notre Dame de Montaigu*, built in 1609 from W. Coeberger's designs by the regents Albert and Isabella (p. xxiv; rich treasury). A steam-tramway runs from Sichem to *Moll* (p. 212).

37½ M. **Diest** (75 ft.; *Hôt. de la Couronne*), with 8200 inhab., and many breweries and distilleries. In the choir of the Gothic church of *St. Sulpice* is the tomb of Philip of Nassau-Orange (d. 1618); in the churchyard is a ruined church. The *Hôtel de Ville* contains a painting of the Early Cologne School (Last Judgment). The *Town Ramparts* are well preserved. — Diest is the junction of a branch-line from *Tirlemont* (p. 237) to *Moll* (p. 212). Steam-tramway to *Coursel*; to *Louvain*, see p. 243.

The train crosses the Demer. 41 M. *Zeelhem*; 45 M. *Schuelen*; 48 M. *Kermpt*.

50½ M. **Hasselt** (125 ft.; *Hôtel du Verre-à-Vin*, 30 R. from 2½, B. 1, D. 3 fr.; *du Limbourg*, R. 1½, B. 1, D. 2 fr.), the capital of the Belgian province of Limburg, with 16,800 inhab., was the scene of a victory gained by the Dutch over the Belgians on 6th Aug., 1831. The late-Gothic chief church has been well restored.

From Hasselt to Maeseyck, 25½ M., railway in 1¼ hr. Intermediate stations: *Genck* (226 ft.; Hôt. de la Cloche, 20 R. at 1½, D. 2, pens. 4-5 fr., good; des Artistes, 22 R. at 1½-2, D. 2, pens. 4½ 5 fr.), in the Limburg Campine (p. 431), much frequented by painters as a summer-residence; *Asch*; *Eelen*. — The small town of **Maeseyck** (108 ft.; *Hôt. van Eyck*, R. 2, B. 1, D. 2 fr.), on the left bank of the Meuse, was probably the birthplace of the brothers *Van Eyck* (p. xlvii), to whom a monument has been erected. Steam-tramways on the S. to (17½ M.) Lanaeken (see below) and (20½ M.) *Maastricht* (see p. 263), on the W. to (18½ M.) *Wychmael* (p. 434) and (25 M.) *Bourg-Léopold*, and on the N. to *Weert* (p. 212) and to (5 M.) *Kessenich*; diligence twice daily to (6 M.) *Susteren* (p. 453).

Steam Tramways run to the S. from Hasselt to (6 M.) Cortessem (p. 434), (11 M.) *Looz* (p. 237), and (19½ M.) *Oreye* (p. 238); to the W. to (12 M.) *Huelen-lez-Diest* (p. 237); and to the N. to (18½ M.) *Bourg-Léopold* (p. 237).

From Hasselt to Liège, see R. 53; *to Eindhoven and Utrecht*, see R. 53; *to Landen*, see p. 238.

55 M. *Diepenbeek*, 57½ M. *Beverst*, both also stations on the line to Tongres and Liège (p. 434); 60 M. *Munsterbilsen*; 62½ M. *Eygenbilsen*; 65½ M. *Lanaeken* (217 ft.), the Belgian frontier-station (steam-tramway to Tongeren, p. 434; to Maastricht and Maeseyck, see above). — The train now passes the station outside the Boschpoort, crosses the Meuse, and enters —

69½ M. **Maastricht**, see p. 264. Route to *Liège*, see R. 29; to *Venlo-Nymweyen*, see pp. 453, 454. — Beyond Maastricht we pass numerous country-houses, and cross three arms of the *Geul*.

73 M. **Meerssen** *(Hôtel de la Reine-Emma)*, a favourite residence of the Frankish kings in the 9th cent. and afterwards the property of the Abbey of St. Remy at Rheims, is noted for the treaty between Lewis the German and Charles the Bald (870). The fine Gothic *Convent Church* (13-14th cent.), restored by Cuypers, contains a beautiful Gothic ciborium. The farm of *De Proostdy* ('Provostry') is believed to occupy the site of the Carlovingian palace.

The train now gradually quits the river, and passes the village of *Houthem-St-Gerlach* (p. 210) on the right.

76 M. **Valkenburg.** — **Hotels.** *Grand-Hôtel Kurhaus (*'t *Huis ter Geul*), to the S.E., outside the town, 65 R. at 1½-4, B. ¾, D. 1¾-2, pens.

3½ fl.; Hôtel Oranje-Nassau, Houthemer Weg 24a, to the W., outside the town, 40 R. from 1¼, B. ¾, D. 1½, pens. 3-4 fl.; Hôtel Ubaghs-Vossen, 40 R. at 1½-2, B. ½, D. 1¼-1½, pens. 2½-3 fl., Monopol, 80 R. at 1½-2, B. ¾, D. 1¼ 1½, pens. 3-4 fl., Arnold Vossen, 80 R. at 1¼-1½, B. ½, D. 1½, pens. 3-3½ fl., all three in the Nieuwe Weg; Bellevue, at the corner of the Nieuwe Weg and Reynold-Straat, 80 R. from 1¼, B. ¾, déj. 1, D. 1¼, pens. 2½-3½ fl.; Hôtel de l'Empereur, Groote Straat 28, 35 R. from 1¼, B. ½, D. 1¼, pens. 3 fl.; Croix de Bourgogne, Gosewyn-Straat 2, 35 R. at 1-2, B. ½, D. 1¼-1¾, pens. 2½-3 fl.; Valkenburger Hof, at the S. end of the Lindelaan, 24 R. at 1¼ 1½ fl., B. 60 c., D. 1¼ fl.; Prins Hendrik, Wilhelmslaan, R. 1, pens. 2-3 fl.; Germania, Walrams-Plaats 11, 22 R. at 1-1¼, D. 1 fl.; Hôtel Stevens, Houthemer Weg; Klesse, Hôtel de l'Europe, both near the station. — Cab with one horse, 3-5 fl. per half-day; with two horses, 5-7 fl.

Valkenburg or *Valkenberg* (215 ft.), French *Fauquemont*, an ancient little town with 1000 inhab., prettily situated on both arms of the *Geul* or *Göhl*, is a frequented summer-resort. It is dominated on the S. by the *Dwingelrots*, a hill on which stands the ruined castle of the lords of Valkenburg, built in the 13th cent. and destroyed in 1637. From the station we turn to the left and then to the right and cross the Nieuwe Weg and the Lindelaan; after crossing the Geul we go a few yards to the left and then follow the Groote Straat to the right past the new *Town Hall* and *Post Office*. From the end of the Groote Straat, ½ M. from the station, we may visit the *Berkel-Poort* (left) and *Grendel-Poort* (right), two well-preserved town-gates. The key of the castle is kept at the corner-house No. 147 beside the Berkel-Poort (adm. 10 c.). A monument in front of the Grendel-Poort commemorates the jubilee of the union with Holland of the duchy of Limburg, which had belonged to Brabant from 1288 and in 1830 had remained in the possession of Belgium, with the exception of Maastricht.

Environs of Valkenburg. In the 'Berg', near the above-mentioned monument, is the entrance to the **Valkenburg Grotto** (tickets at the inn to the right of the entrance, 1-2 pers. 1 fl., 3-5 pers. ½ fl. more each, 6-10 pers. ¼ fl. more each; the visit occupies 1½ hr.), a series of subterranean marl-quarries, resembling those in the Petersberg (p. 267) and, like these, worked in the Roman period. Illuminations and concerts frequently take place in the grotto in summer. — The *Giant's Staircase* (Reuzentrap; 96 steps) leads from the grotto to the *Rock Park* (Rotspark; restaurant); in the lower part is the *Witch's Kitchen* (Heksenkeuken); the tower at the top (adm. 10 c.) commands a good view. — Pleasant footpaths lead hence down the stream to (¾ hr.) *Geulem*, where there are some ancient rock-dwellings. Tickets (30 c.) may be obtained in the Café Akkermans for a visit to the subterranean Chapel in the *Geulem Grotto*. This excursion may be conveniently extended to *Meerssen* (p. 209). — About 4½ M. to the W. of Valkenburg, halfway along the high-road to Meerssen, lies the straggling village of *Houthem-Saint-Gerlach* (Hôt. Kuypers; Hôt. Sleypen), with a modern château and numerous country-houses. Many Roman remains have been found in the vicinity of the village. — Walks lead upstream, past the château of *Oost* or the château of *Chaloen* (fine park), then through wood and over the railway, to the (¾ hr.) hermitage (Kluis) on the *Schaesberg* (view from the top), where there are considerable remains of a castle. — Other pleasant excursions may be made viâ *Schin op Geul* and *Strucht* to the top of the *Keutenberg* (675 ft.; fine views), and thence down to *Wylre* (p. 211), or along the W. slope of the Keutenberg to *Gulpen* (Hôt. de la Poste, 30 R. from 1 fl.), which is also connected by a direct road with (1½ M.) the station of Wylre. The village is picturesquely situated on the *Gulp*, a

tributary of the Geul, at the foot of a hill 500 ft. in height. In the neighbourhood are the château of *Nieuwborg* and the village of *Wittem*, with the château of the Counts of Plettenberg and a Redemptorist monastery built in 1732 (valuable library). Wittem lies 1¾ M. to the S.E. of Wylre.

The railway ascends the valley of the Geul, skirting the *Schaesberg* (p. 210); to the right are the châteaux of Genhuis (13th cent.) and Chaloen, on the left that of Oost. — 80 M. *Wylre* (Hôt. Heiligers). Hence to *Gulpen* and viâ the *Keutenberg* to *Valkenburg*, see p. 210. — 84 M. *Simpelveld*, with the Dutch custom-house, is the starting-point for a visit to the (¾ hr. to the N.W.) *Vrouwenheide* (790 ft.), the highest point in Holland, with a meteorological observatory and extensive view. — The train now crosses the German frontier, and beyond the small stations at the Templerbend and the Marschierthor, enters the Rhenish Station at —

92 M. **Aix-la-Chapelle** (see *Baedeker's Rhine*).

16. From Antwerp to Düsseldorf viâ München-Gladbach.

117½ M. Railway in 4¼-6 hrs. (fares 19 fr. 80, 14 fr. 10, 8 fr. 70 c.; in the opposite direction 16 *M* 10, 11 *M* 40, 7 *M* 10 pf.). The trains start from the Central Station. The custom-house examinations take place at Budel and Dalheim (in the reverse direction at Vlodrop and Hamont).

From Antwerp to (8½ M.) *Lierre*, see R. 15. 13½ M. *Nylen*; 17 M. *Bouwel*.

21 M. **Herenthals** *(Hôt. Opdebeek)*, on the *Canal de la Campine* (p. 434), a town with 8600 inhab., is the junction of lines to Aerschot (p. 208) and to Turnhout (p. 204). The Hôtel de Ville, with a lofty tower, contains the small *Fraikin Museum*, with several original sculptures and casts of other works by the sculptor Ch. A. Fraikin (p. lxxvii), a native of Herenthals. One of the old town-gates also is interesting. The church of *St. Waltrudis* (Ste. Vaudru; 15th cent.) contains paintings by P. J. Verhaghen and Fr. Francken the Elder, and a carved altar-piece with the legend of SS. Crispin and Crispinianus (16th cent.). — 25 M. *Oolen*.

28½ M. **Gheel** (79 ft.; *Hôt. de l'Agneau*, R. 1½, B. ¾, D. 2 fr.; *Rail. Restaurant*) is a town of 14,600 inhab., which derives its principal interest from the colony of lunatics (about 2000 in number) established here and in the neighbouring villages. The district throughout which they are distributed, about 30 M. in circumference, is divided into six sections, each with a physician and keeper. The patients are boarded out among the peasants, whose labours and domestic pursuits they share, and they are permitted to walk about without restraint within the limits of their district. This excellent and humane system has always been attended with favourable results. — The late-Gothic church is dedicated to *St. Dympna*, whose miraculous powers led to lunatics being brought hither for cure. The saint is said to have been an Irish princess,

converted to Christianity, and beheaded here by her heathen father. On the high-altar are good stone-carvings with the history of the saint. In the ambulatory is the reliquary of St. Dympna, probably painted by a contemporary of Memling. The choir contains the marble sarcophagus of Jan III. of Merode and his wife, a fine Renaissance work (1554). In the choir-chapels are two altar-screens, adorned with finely-executed carving and painting (restored). A painted group in stone, near the church, bears a Flemish inscription, recording that St. Dympna was beheaded on this spot, 30th May, 600. The church of *St. Amand*, in the market-place, contains carved choir-stalls and confessionals and a marble balustrade in front of the choir.

A steam-tramway connects Gheel with *Heyst-op-den-Berg* (p. 208) and with (11 M.) *Turnhout* (p. 204).

34 M. *Moll* (Rail. Restaurant) is the junction of a line to Diest and Tirlemont (see p. 209). Steam-tramways to *Sichem* (p. 208) and to *Turnhout* (p. 204). — 37½ M. *Baelen-Wezel;* 43 M. *Lommel.*

48½ M. *Neerpelt*, the junction of the Hasselt-Eindhoven line (p. 434). — 51 M. *Lille-St-Hubert.* — 54 M. **Hamont** *(Rail. Restaurant)*, the last Belgian station (custom-house). — 55½ M. *Budel* is the first station in Holland (custom-house). — 61 M. *Weert* (Engel, R. & B. 1¼, D. 1½ fl.), on the Zuid-Willems-Vaart (p. 454), has a late-Gothic church of the 15th cent., with a lofty modern tower, and the scanty remains of a château of the Counts of Hoorn (p. 128). In the vicinity are some important zinc-mines. To Maeseyck, see p. 209. — 68½ M. *Baexem-Heythuysen;* 71½ M. *Haelen.* — 77 M. **Roermond**, the junction for the Maastricht-Venlo line, see p. 453. — 80½ M. *Melick-Herkenbosch.* — 84½ M. *Vlodrop*, the last Dutch station, with the custom-house. — 85 M. *Dalheim*, the Prussian frontier-station (luggage examined). — 91 M. *Wegberg;* 94 M. *Rheindahlen;* 97½ M. *Rheydt*, where the line to Aix-la-Chapelle diverges to the right.

100 M. **München-Gladbach**, and thence to (117½ M.) **Düsseldorf**, see *Baedeker's Rhine.*

17. From Brussels to Braine-le-Comte and Mons.

38 M. Railway in 1-2 hrs. (fares 5 fr. 80, 3 fr. 90, 2 fr. 35 c.). Trains start from the *Gare du Midi* at Brussels (p. 89). The express-trains between Brussels and Paris run by this line: 193 M., in 4-6 hrs., fares 34 fr. 35 (drawing-room car 6 fr. extra), 23 fr. 75, 14 fr. 85 c.; comp. p. 216.

From Brussels to (9 M.) *Hal*, see pp. 9, 8. The Mons train diverges here to the S. from the Tournai line (R. 1 b). — 10½ M. *Lembecq-lez-Hal.*

From Lembecq to Erquelinnes or Chimay, viâ *Fauroeulx*, 37 or 68 M., railway in 2 hrs. or 3½ hrs. (fares 5 fr. 70, 3 fr. 90, 2 fr. 90, or 10 fr. 35, 7 fr. 5, 4 fr. 20 c.). — Chief stations: 2 M. *Clabecq*, junction of the line to Tubize and Braine-l'Alleud (p. 213); 13½ M. *Ecaussines* (p. 217), where the line from Ghent to Manage and Charleroi is crossed. — From (18½ M.) *Houdeng-Goegnies* a branch-line runs to Soignies (p. 213), and light railways to Rœulx, to Bracquegnies (p. 217), and viâ La Louvière (p. 217), Haine-St-Pierre, and Jolimont to Manage (p. 217), and to Mariemont.

Geogr. Anst. v. Wagner & Debes, Leipz.

Ghlin
Bruxelles
Charleroi
Casteau
A
B
C
FAUBOURG DU PARC
Haine
Dépôt du Chemin de fer vicinal
Canal du Centre
Prison
Parc
Caserne de Cavalerie
Hôpital civil
Pal. de Justice
Musée Cleyn
Hôtel de Ville
Poste
Gouvern.
St Nicolas
Station
Place Léopold
Banque
Sq. du Château
Sq. St Waudru
Athénée
St Germain
Ecole des Mines
Hôpital milit.
Laboratoire
Hôp. civils
Caserne
Abattoir
Ecole
N.D. de Messine
Pl. de Flandre
Pl. de Ravière
Pl. des Capucins
Pl. du Parc
Pl. du Marché aux Poteries
Pl. du Marché aux Herbes
Pl. du Marché aux Chevaux
Pl. du Marché aux Légumes
Pl. du Marché aux Grains
Pl. du Marché aux Fromages
Pl. du Marché aux Poissons
Pl. du Marché aux Bestiaux
Pl. du Marché aux Oignons
Pl. du Marché aux Laines
Pl. du Marché aux Cuirs
Pl. du Marché aux Chanvres
Pl. du Marché aux Blés
Pl. du Marché aux Avoines
Pl. du Marché aux Farines

Morlanwelz, and Carnières (p. 216). — 22 M. *Haine-St-Pierre* (p. 216); 27½ M. *Binche*; 30 M. *Bonne-Espérance* (p. 216). — 31 M. **Faurœulx**, the junction of branch-lines to Piéton (p. 216) and to Estinnes (p. 216). To the right diverges the line to (37 M.) *Erquelinnes* (p. 220). On the left branch we next reach (34½ M.) *Merbes-Ste-Marie* (junction of the Faurœulx-Piéton line, see above). (39 M.) *Lobbes* (junction for Charleroi, Erquelinnes, and Maubeuge), (40½ M.) *Thuin-Ouest*, (44 M.) *Thuillies* (branch to *Berzée*, see p. 220; steam-tramway to *Charleroi*, p. 220). — 68 M. *Chimay* (p. 220).

12 M. *Tubize* (145 ft.), Flem. *Tweebeek*, is the junction of branch-lines to *Rognon* (p. 217) viâ *Quenast*, and to *Braine-l'Alleud* (p. 157) viâ Clabecq. Quenast has large quarries of paving-stones. — 15 M. *Hennuyères*. — Tunnel.

18½ M. **Braine-le-Comte**, Flem. *'S Graven-Brakel* (275 ft.; *Hôtel du Comte-de-Hainaut*), a town with 9200 inhabitants. The parish-church contains a large altar-decoration, with numerous figures, resembling that of Hal (p. 8), but inferior and of later date (1570). Braine-le-Comte is the junction of the Ghent-Enghien-Charleroi line (R. 18).

22½ M. **Soignies**, Flem. *Zinik* (282 ft.; *Hôtel Delmée*), a town with 10,600 inhab., possesses a venerable abbey-church *(St. Vincent)*, founded about 650 and rebuilt in 965 and in the 12th century. Though outwardly unimposing and partly masked by houses, this edifice is a remarkable example of the early Romanesque style. The interior, with low transepts and choir, contains a lectern of the 17th cent., choir-stalls of 1676, and an altar in the form of a large tomb, with a reliquary. Many of the tombstones in the churchyard date from the 13th and 14th centuries. Extensive quarries of blue limestone in the neighbourhood. — Branch-line to *Houdeng-Goegnies* (8½ M.; p. 212); steam-tramway to *Thoricourt* (Enghien-Lens), see p. 8.

26 M. *Neufvilles*, junction of a light railway from Casteau (p. 216) to Horrues (on the line from Soignies to Thoricourt, p. 8). From Casteau a branch diverges for Bracquegnies (p. 217). — 28 M. *Masnuy-Saint-Pierre*. — 30½ M. **Jurbise** (251 ft.), Flem. *Jurbeke*, where branch-lines to Ath (p. 7) and St. Ghislain (p. 215) diverge.

38 M. **Mons.** — **Hotels.** Grand-Hôtel (Pl. a; A, 2), 48 R. from 2, B. 1 fr., with restaurant; Hôt. de l'Espérance (Pl. b; A, 2), these two in the Rue de la Station, near the station; Monarque (Pl. c; A, 2), also near the station. — *Café Royal*, *Café Rubens*, *Cave de Munich*, all in the Grand' Place (Pl. B, 2). — Information Office at the Hôtel de Ville.

Mons (170 ft.), Flem. *Bergen*, the trim capital of *Hainault*, with 29,000 inhab., is situated on a hill above the *Trouille* and owes its origin to a fortress erected here by Cæsar during his campaigns against the Gauls. The town was fortified by Jean d'Avesnes in the 14th century. Prince Louis of Orange took Mons by surprise on 24th May, 1572, and maintained it against the Duke of Alva till 19th September, thus giving the northern provinces an opportunity of shaking off the Spanish yoke. The town was captured by Louis XIV. in 1691, restored to the Spaniards in 1697, and again occupied by

the French in 1701. Prince Eugene captured Mons in 1709 after the battle of Malplaquet; by the Treaty of Baden in 1714 it was assigned to Austria; and it was twice afterwards taken by the French, in 1746 and 1792. The site of the fortifications that encircled the town has been converted into a pleasant promenade, on which, near the station, rises a *Statue of Leopold I.* (Pl. 6; A, 2), by Simonis, erected in 1877. Mons is the seat of a school of mines (p. 215) and several other secondary schools.

The most interesting edifice at Mons is the late-Gothic Cathedral of St. Waltrudis (*Ste. Vaudru;* Pl. A, B, 2), situated on the left as the town is entered from the station. It was begun about 1450 from a design by *Matthew de Layens*, the architect of the Hôtel de Ville at Louvain, and his assistant *Gilles Pole*. The choir was completed in 1502, the transept in 1519, and the nave in 1589 (with finishing touches added in 1621). The projected tower was never built, and the church possesses only a small spire above the crossing and Gothic turrets on the transept. The 'concierge' is to be found in the adjoining building on the S.

The *Interior, which is 355 ft. long, 116 ft. wide, and 80 ft. high, is a model of boldness and elegance. The slender clustered columns, 60 in number, are without capitals, rising immediately to the vaulting and keystones. — The choir has stained-glass windows of the 16th cent., the restoration of which is not wholly successful (Crucifixion, with Maximilian and his son Philip the Handsome; Flight into Egypt, with Maximilian's wife, Mary of Burgundy, his daughter Margaret, and their patron-saints). Behind the high-altar, above, is the modern reliquary of St. Waltrudis (d. 685), which appears in processions on the state-carriage preserved in the vestibule of the church. The reliefs on the high-altar and various other sculptures distributed in the side-chapels originally belonged to a rood-loft by *Jacques Dubroeucq*, which was destroyed by the French in 1792. Dubrœucq sculptured also the statues in the choir and at the piers below the crossing as well as the handsome Renaissance altar in the chapel of St. Mary Magdalen (4th chapel on the left, in the ambulatory). The 6th chapel contains a 15th cent. statue of St. Waltrudis, beneath a late-Gothic canopy. The altar-pieces are by *Van Thulden* and other artists.

In the Place St. Germain, opposite the choir, is a monument to *Burgomaster François Dolez* (Pl. 5; B, 2). Ascending thence to the left and passing through an archway, we reach the highest ground in the town, formerly crowned with fortifications on the alleged site of Cæsar's Castrum, and now laid out as a promenade. Fine views of the busy environs of Mons. To the right rises the *Belfry* (Pl. 1), 275 ft. high, in the Renaissance style, erected in 1662 from a design by *Louis Ledoux*, and restored in 1864 (adm. 25 c.). It contains a 'carillon', or set of chimes.

The centre of the town is formed by the Grand' Place (Pl. B, 2), or Market, still, as in mediæval times, the chief focus of municipal life (band in the evening and on Sun. 12.30-1 p.m.). A grand fête, called 'La Parade du Lumeçon', with St. George and the dragon, is celebrated here on Trinity Sunday.

The Hôtel de Ville (Pl. B, 2), a late-Gothic edifice, was erected in 1458-67, but never quite completed. The façade, with 10 windows

in the upper story, was embellished with statuettes. The baroque tower, with a curious clock, was built by *Louis Ledoux* in 1662. The small wrought-iron ape on the staircase to the left of the main entrance probably once formed part of a tavern-sign, and is now regarded as one of the emblems of the town. The concierge may be found in the courtyard.

Interior. One room contains a collection of portraits of eminent natives of Mons. The Gothic Room, recently restored, is embellished with three large paintings of scenes from the history of the town, by *Paternostre*, *Modeste Cartier*, *Hennebicq*, and *Bourlard*. Another room is adorned with tapestry after Teniers.

On the right and left of the Hôtel de Ville are two buildings with Renaissance façades, the *Maison de la Toison-d'Or* and the *Chapel of St. George*.

The *Library* (Pl. B, 2), at Rue des Gades 14, possesses 80,000 printed works and several MSS. with miniatures (adm. daily, except Sun., 9.30-12 and 3-7). The grounds contain a bronze statue (Pl. 7; B, 1), by Frison (1853), of the celebrated composer *Orlando di Lasso*, or *Roland de Lattre*, who was born at Mons in 1520 and died at Munich in 1594. — Opposite, at the corner of the Rue du Rossignol, in an old baroque church, is the *Musée de Peinture* (*Picture Gallery*; Pl. 8), including paintings by Th. Baron, Ant. Bourlard, Em. Claus, Ed. de Schampheleer, A. Hennebicq, E. Laermans, Navez, Portaels, I. Roffiaen, and other modern masters (adm. free on weekdays, except Sat., 9-11 and 2-6, on Sun. and holidays 2-4). — A little to the N.W. of the park are the extensive buildings of the *Institut Commercial des Industriels du Hainaut* (Pl. 2; B, 1), and to the S. is the 16th cent. church of *St. Elizabeth* (Pl. B, 1, 2), presenting a singular mixture of the Gothic and Renaissance styles.

In the Place de Flandre stands an equestrian statue, by Jaquet, of *Baldwin IX. of Hainault and Flanders* (Pl. 3; C, 2), who took part in the Fourth Crusade and became Emperor of Constantinople in 1204. Near this statue is a public garden called *Vauxhall* (Pl. C, 2; adm. ½ fr.).

Ant. Clesse (d. 1889), the popular poet, is commemorated by a bronze monument (Pl. 4; C, 2), by Dubois, in the Boulevard Dolez. — To the W. of this point is the *Ecole des Mines et Faculté Polytechnique* (Pl. B, 2), or *School of Mines*, with a palæontological collection. In the court is a bronze monument to Professors Devillez and Guibal, by Devillez (1905).

Mons is the centre of Le Borinage, the chief coal-mining district in Belgium. The inhabitants are known as '*Borains*' (coal-borers). Of the 125,000 coal-miners in Belgium more than three-fourths belong to Hainault. A general survey of the country around Mons may be obtained by taking the train to (12½ M.; in 40 min.) *Quiévrain* (p. 216) viâ *Jemappes*, *Quaregnon-Wasmuel* (thence light-railway to *Frameries*, p. 216, viâ *Pâturages*, p. 216), *St. Ghislain* (p. 216; once the seat of a wealthy Bernardine abbey, now a centre

of the coal-trade), *Boussu* (with the castle of that name to the right), and *Thulin*. From Quiévrain we return to Mons viâ *Elouges*, *Dour*, *Warquignies*, *Wasmes*, *Pâturages*, *Flénu* (with one of the richest coal-fields), and *Cuesmes* (in 1 hr.). St. Ghislain is the junction for railways to *Leuze* and *Mons* (p. 79); to *Ath* (see p. 8); to *Baudour* (see below) and *Jurbise* (p. 213); to *Warquignies* (see above); and to *Flénu* (see above) and *Frameries* (see below). Light-railways run from St-Ghislain viâ *Wasmes*, *Pâturages*, *Eugies*, and *La Bouverie* to *Frameries;* viâ *Tertre* and *Baudour* to *Lens* (p. 7); and viâ *Tertre* to *Stambruges*.

At *Jemappes* (p. 215) Dumouriez, with an army of 50,000 men, defeated 22,000 Austrians under the Duke of Saxe-Teschen, who was compelled to retreat beyond the Meuse, 6th Nov., 1792. — Near *Malplaquet*, 3 M. to the S.E., Pichegru defeated the Duke of York on 18th May, 1794, capturing 60 guns and 1500 men.

From Mons to Paris there are two railways. The more direct is by *Quévy* (Belgian customs-examination), *Feignies* (French customs-examination), *Maubeuge*, *St. Quentin*, and *Creil* (155 M.). The other line leads viâ *St. Ghislain*, *Quiévrain* (p. 215; Belgian customs-examination), *Blanc-Misseron* (French customs-examination), *Valenciennes*, *Douai*, *Arras*, *Longueau* (Amiens), and *Creil* (176 M.).

From Mons to Charleroi viâ *Manage*, see pp. 217-219; to *Ghent*, p. 79.

From Mons to Charleroi viâ *Binche* and *Piéton*, 34 M., railway in 2 hrs. (fares 5 fr. 20, 3 fr. 50, 2 fr. 5 c.). Stations *Cuesmes*, *Hyon-Ciply*, *Harmignies*. — 9½ M. *Estinnes*, noted for the synods of 742 and 756. A branch-line runs hence to Faurœulx (p. 213), and a light railway viâ St. Vaast (see p. 217) to La Louvière (p. 217) and to Quévy-le-Grand (see below). — 11 M. *Bonne-Espérance* (p. 213). — 13 M. Binche, a pretty town with 12,200 inhab., where the female part of the community is chiefly engaged in the manufacture of 'fleurs à plat' for the Brussels lace-makers; celebrated carnival. — 18½ M. *Haine-Saint-Pierre*, connected by a branch-line and a light railway with La Louvière (p. 217) and by a light railway with Houdeng-Goegnies and Jolimont (see p. 212). — Near (20½ M.) Mariemont (*Restaurant Mairesse*, good) are the picturesque ruins of a château erected by the regent Mary of Hungary in 1548, but burned down six years later by Henry II. of France, and a modern château, with an attractive park. In the chapel of the château is the Châsse de St. Maur, a Romanesque reliquary of the 12th century. A light railway runs from Mariemont to Trazegnies (p. 219) viâ Chapelles-lez-Herlaimont. — 21 M. *Morlanwelz* (Hôt. de la Couronne), where the ruins of the *Abbaye de l'Olive*, founded in 1218, destroyed in 1794, were laid bare in 1896. From (22½ M.) *Carnières* a light railway runs to Houdeng-Goegnies (p. 212) viâ Morlanwelz, Mariemont, and La Louvière (p. 217). — 24 M. *Piéton* (branch-lines to Manage, see p. 217; to Luttre, see p. 158; and to Faurœulx, see p. 213). 27 M. *Fontaine-l'Evêque* (view of Charleroi, to the right). At (32½ M.) *Marchienne-au-Pont* we join the line from Luttre (p. 158). 33 M. *Marchienne (Est)*. — 34 M. *Charleroi*, see p. 219.

Steam Tramways run from Mons viâ *Nimy* and *Maisières* to *Casteau;* to *St. Symphorien;* to *Ghlin;* to *Quévy-le Grand;* and to *Boussu* (see above), viâ *Jemappes* (see above), *Quaregnon* (p. 215), *Wasmuel*, and *Hornu*.

18. From Ghent to Charleroi and Namur viâ Braine-le-Comte.

90 M. — Railway to *Charleroi* (67 M.) in 2¾-4 hrs. (fares 10 fr. 25, 6 fr. 95, 4 fr. 15 c.). From Charleroi to *Namur* (23 M.) in ¾-1½ hr. (3 fr. 60, 2 fr. 40, 1 fr. 40 c.).

Ghent, see p. 53. The train crosses the Scheldt, and beyond *Ledeberg*, *Meirelbeke*, and *Melle* diverges to the S. from the Brussels line (p. 3). Stations *Gontrode*, *Moortzeele*, *Scheldewindeke*, *Baeleghem*.

14 M. *Sotteghem*, where the railway crosses the Brussels and Courtrai line (p. 51). Branch to Renaix, see p. 79.

16 M. *Erweteghem*; 18½ M. *Lierde-Sainte-Marie*.

23 M. **Grammont** (105 ft.), Flem. *Geeraardsbergen*, an industrial place with 13,000 inhab., on the slope of a hill, is the junction of the *Denderleeuw-Ath* line (p. 7) and of a steam-tramway to Oudenaarde (p. 53). The *Hôtel de Ville* has four corner-turrets; and under the balcony is a Mannikin fountain, resembling that at Brussels (p. 131). It contains an early-Flemish painting of Christ as the Judge of the earth. The church of *St. Barthélemy* possesses two pictures by *De Crayer*.

Stations *Viane-Moerbeke*, *Gammerages*, *Thollembeek*, *Hérinnes-lez-Enghien*. — The train enters the province of Hainault. At (33 M.) *Enghien* (p. 8) our line is crossed by the Brussels and Tournai railway (R. 1 b); to Renaix and Courtrai, see p. 79. Steam-tramways, see p. 8. — From (37½ M.) *Rognon* a branch-line diverges to Tubize (p. 213).

41 M. **Braine-le-Comte** (p. 213). The line to Charleroi and Namur now diverges from that to Mons (R. 17). Carriages are sometimes changed here.

45 M. *Ecaussines (Carrières)* possesses extensive quarries of blue limestone. Of the two castles here the more picturesque is the *Château de Lalaing* (15th cent.), situated on a precipitous cliff. Railways hence to Faurœulx and Erquelinnes and to Lembecq (p. 212). — Beyond *Marche-lez-Ecaussines* and *Familleureux* (light railway to La Louvière, see above) the train crosses the Charleroi Canal, and near *Manage* it enters a rich coal-district.

50 M. **Manage** (450 ft.) is the junction of our line with those to Mons, Piéton (p. 216), and Ottignies. Light railway hence to Houdeng-Goegnies viâ Jolimont, Haine-St-Pierre, and La Louvière, see p. 212.

From Manage to Mons, 15½ M., railway in 1 hr. (fares 2 fr. 50, 1 fr. 70 c., 1 fr.). This branch-line intersects a valuable coal-field, called '**Le Centre**', the yield of which is brought into the market by means of an extensive network of railways. In connection with the coal-mines there is a rapidly increasing iron-industry. At La Louvière (see below) is a large hydraulic lift, constructed by the Cockerill Co. (p. 257) in 1885-88, at an outlay of 1½ million francs, to counteract the difference of level (49 ft.) between the two arms of the Canal du Centre. — The chief station is (3½ M.) **La Louvière**, a rising industrial centre, whence a branch-line leads to Haine-St-Pierre. Light railways run hence also to Houdeng-Goegnies (p. 212); viâ La Croyère in one direction to Familleureux (see above) and in the other direction to Bois d'Haine; viâ Haine-St-Pierre and Jolimont to Manage in one direction and in the other to Mariemont, Morlanwelz, and Carnières (p. 216); viâ Haine-St-Paul to Haine-St-Pierre, and viâ St. Vaast (see p. 216) to Binche (pp. 216, 213), or to Estinnes, all with extensive mines. — The following stations are *Bois-du-Luc*, *Bracquegnies* (p. 212), *Thieu*, *Havré-Ville*, where the old château of Havré rises to the

left, *Obourg*, and *Nimy*. The *Haine*, a rivulet from which the province derives its name (*Hainault*), is occasionally visible. *Mons*, see p. 213.

From Manage to Ottignies, 22½ M., railway in 1¼ hr. (fares 3 fr. 40, 2 fr. 30, 1 fr. 40 c.). The railway is the prolongation of the preceding line to the N. — At (2½ M.) *Seneffe* a battle was fought in 1674 between Prince Condé and William III. of Orange; and the Austrians were defeated here by the French under Marceau on 2nd July, 1794. — 5 M. *Feluy-Arquennes*. — 8½ M. *Nivelles-Nord*, to the N. of Nivelles (p. 157). Light railways hence to Virginal (on the Lembecq-Ecaussines line, p. 212) and to Braine-l'Alleud (p. 157). — 10 M. *Baulers*, the junction of this line with that from Brussels to Luttre and Charleroi (p. 157).

14 M. **Genappe** (360 ft.; *Hôt. du Duc de Brabant*, R. 1½, déj. or D. 2 fr.), a village with 1700 inhab., is often mentioned in connection with the Battle of Waterloo (p. 149). About 2½ M. to the S. lies **Quatre Bras** (520 ft.), which derives its name from the 'four arms' of the roads diverging for Charleroi, Nivelles, Brussels, and Namur. This point was of great strategic importance, for its capture by the French would have made it impossible for the army of the Allies and the Prussian army to render each other effective support. Here on 16th June, 1815, a battle was fought between Ney's division and a part of the British army with its German and Belgian contingents. The French numbered about 17,000 men, the Allies 18,000; of the latter 8000 were British and German and 10,000 were Netherlanders (Dutch and Belgians). After a series of indecisive preliminary operations Ney, at the head of 9000 men, attacked the division of Netherlanders (Dutch, Belgians, and Nassovians) under Perponcher, who with intelligent audacity had stationed himself here, instead of falling back upon Nivelles as he had been ordered to do. The Netherlanders, though largely outnumbered and suffering heavy losses, gallantly defended the farm of Gemoincourt and the Bois de Bossu. Temporary relief was afforded by the desperate charges of the Dutch light cavalry under Van Merlen, but Perponcher's division was on the point of giving way when the British troops arrived from Brussels about 2.30 p. m. The battle raged with the utmost fury till dusk. Prodigies of valour were, as usual, performed by the 92nd Highlanders; and most of the German troops (Hanoverians and Brunswickers) behaved with great bravery, although young and inexperienced. At one juncture the Duke of Wellington himself became involved, and escaped only by putting his horse to full gallop. About 4 o'clock the gallant Duke of Brunswick fell while endeavouring to rally his troops; the spot, to the right of the road, a few hundred paces from Quatre Bras, is marked by a copper lion on a pedestal, 26 ft. in height. The house in which he died, in the village of Quatre Bras, is marked by a tablet. Towards the close of the battle the tide of success turned decidedly in favour of the Allies. Ney, to his great indignation, now learned that Erlon's corps, which had at first been ordered to support him, and would doubtless have ensured the victory to the French, had received fresh orders from Napoleon to move towards St. Amand to oppose the Prussians there. The brave marshal's discomfiture was complete, his troops were totally defeated, and under cover of the increasing darkness they retreated to their original position at Frasne.

The village of *Frasne*, the headquarters of Ney on 16th June, lies 2 M. beyond Quatre Bras, in the direction of Charleroi. The spirited pursuit of the French by the Prussians on the night after the Battle of Waterloo extended thus far, more than 8 M. from the battlefield.

The ruined abbey of *Villers* (p. 244) lies 4½ M. to the E. of Genappe.

12½ M. *Bousval*; 18½ M. *Noirhat*; 20½ M. *Court-Saint-Etienne* (p. 244), where the train reaches the Charleroi and Louvain line. — 22½ M. *Ottignies* (p. 233). Thence to Louvain, see pp. 244, 243; to Brussels, see R. 22.

Beyond Manage is a tunnel, followed by stations *Godarville*, *Gouy-lez-Piéton*, and *Pont-à-Celles*. At (57½ M.) *Luttre* (p. 158) our line is joined by that from Brussels (R. 11). The train traverses a more hilly district, crossing the Charleroi Canal several times.

Beyond a deep cutting a beautiful undulating and wooded district is entered. 61½ M. *Courcelles-Motte* is the junction of the line to Piéton (p. 216) viâ *Trazegnies*, the church of which contains the *Tomb of Gillon de Trazegnies and Jacqueline de Lalaing, by Duquesnoy (branch-line to Jumet-Brûlotte, p. 158). Steam-tramway from Courcelles to Tilly (p. 244). — 62½ M. *Roux*. — 64 M. *Marchienne-au-Pont* (360 ft.), near which, to the W., lies the château of *Monceau*, the property of Baron Houtart, with rich collections of pictures and other works of art. To Mons viâ Piéton, see p. 216. 65 M. *Marchienne-Est*. To Luttre viâ Jumet-Brûlotte, see p. 158.

The lofty chimneys of coal-mines, furnaces, iron-foundries, and glass-works are seen in every direction. There are no fewer than 75 different seams of coal in the vicinity of Charleroi, some of which extend to a depth of 3000 to 4000 ft. — The Charleroi Canal is crowded with shipping. We now reach the *Sambre*, which we cross repeatedly before arriving at Namur.

67 M. **Charleroi.** — **Hotels.** Hôtel Siebertz, Quai de Brabant 18, near the station, with café-restaurant, 20 R. at 3-4, B. 1 fr.; Hôtel Beukelaers, Rue du Collège 22, with café-taverne; Grand-Hôtel, Quai de Brabant 19; these three all good; Hôtel de l'Europe, Rue du Collège 27, at the corner of the Rue du Commerce; Hôtel-Restaurant de l'Espérance, Rue de la Station, 32 R. at 1½-2½, B. ¾, D. 2-3 fr. — *Railway Restaurant*. — *Grand-Café du Théâtre*, Place du Sud. — *Post & Telegraph Office*, near the station. — *Electric Tramways*.

Charleroi (340 ft.), a town with 27,600 inhab., the centre of the S. Belgian iron industry, was founded by Charles II. of Spain in 1666, in honour of whom the name (Charnoy) of the village which then occupied the site was changed to Charleroi. Under Louis XIV. it was fortified by Vauban. In 1794 it was besieged four times by the French, to whom it was ultimately surrendered on the eve of the Battle of Fleurus (p. 245). The fortifications were converted into promenades in 1868. — The principal railway-station (Charleroi-Sud) is situated in the lower part of the town. On quitting it we proceed straight on, then cross the canal and follow the Rue de la Station and the Rue du Collège. Beyond the church of *St. Antoine*, which contains good examples of the native painter F. J. Navez (p. lxxii), we cross the Place du Sud diagonally and then the Sambre. Beyond the river we ascend to the left, viâ the Rue de la Montagne and the Rue Charles-Deux to the (¼ hr. from the station) Place du Centre, in which is the *Hôtel de Ville*. — In the Boulevard Audent, which is intersected by the Rue de la Montagne, is the *Palais de Justice*; and at No. 12 in the Boul. Jacques-Bertrand is the *Musée Archéologique*, containing prehistoric, Roman, and Frankish antiquities found in this district, and also a mineralogical cabinet (adm. Sun. 10-5, Tues. & Thurs. 1-5; to strangers at other times also for a fee).

Steam-tramways ply from Charleroi viâ (5 M.) *Montigny-le-Tilleul* to (7½ M.) *Thuillies* (see pp. 213, 220); to (2½ M.) *Mont-sur-Marchienne*; viâ *Marcinelle* to *Nalmnes*; viâ (2 M.) *Lodelinsart* (p. 244) and *Châtelineau* to

(7½ M.) *Châtelet* (see below); and to *Jumet*. — From Montigny-le-Tilleul (p. 219) an excursion may be made to *Landelies* and the *Abbey of Aulne* (13-15th cent.; destroyed in 1794), returning from Landelies by railway.

From Charleroi to Vireux, 40½ M., railway in 2 hrs. (fares 6 fr. 20, 4 fr. 20, 2 fr. 50 c.). From (12½ M.) *Berzée* branch-lines diverge to *Thuillies* (see pp. 213, 219) and to *Laneffe*. — From (14 M.) *Walcourt* (Rail. Restaurant), which contains an ancient Gothic pilgrimage-church, two others diverge — one viâ *St. Lambert* to *Philippeville* (Hôt. Meurant), a former fortress, and *Florennes* (Station du Sud), the other to *Morialmé* viâ *Fraire*. — Another branch-line to Philippeville diverges at *Senzeille*. — From (29 M.) *Mariembourg* (Hôtel du Commerce) a branch-railway (3½ M.) leads to the ancient and picturesque little town of **Couvin** (*Hôt. du Chemin-de-Fer*, 17 R. at 2, B. ¾, D. 2¼ fr., well spoken of), built at the foot of a perpendicular cliff in the valley of the *Eau Noire*. From Couvin a light railway runs to (10 M.) *Petite-Chapelle* (see below) and crosses the French frontier to *Le Tremblois*. Mariembourg is the junction of a line from Hastière to Paris viâ Anor and Laon, on which, beyond the Lake of Virelles, is (10 M.) **Chimay** (*Hôt. de l'Univers*, 20 R. at 2½, B. 1, D. 2½ fr.), a town with 3000 inhab., where the beautiful park and château of the prince of that name are situated (no admission). Old church. A statue of Froissart, the chronicler, who died at Chimay in 1401, has been erected in front of the Hôtel de l'Univers. A light railway runs from Chimay to *Cul-des-Sarts* and *Petite Chapelle* (see above). Among the hills of *Scormont*, 6 M. to the S., is a model farm belonging to the monastery of La Trappe (no ladies admitted).

32 M. *Nismes* (Grand-Hôtel, R. 1½, B. 1, D. 2½ fr.) is the next station on the line to Vireux. Near the station is the striking *Roche à Lomme*. [A pleasant walk may be taken hence in the valley of the *Viroin* to (2 hrs.) *Olloy* (see below). On a steep rock near *Dourbes* (505 ft.; Au Lion Belge) is the ruin of **Haute Roche*, destroyed by Henry II. in 1554; fine rock-scenery.] — Then *Olloy* (see above) and *Vierves*, with a castellated château. — 40½ M. *Vireux*, the French frontier-station, with a Gothic church, lies on the Meuse. Thence viâ Givet (p. 228) and Rheims to Paris, see *Baedeker's Northern France*.

Charleroi-Erquelinnes-Paris, 168 M., express in 3¾-4½ hrs., see *Baedeker's Northern France*. — From Charleroi to *Ottignies*, *Wavre*, and *Louvain*, see R. 25.

Beyond Charleroi the Namur train crosses the Philippeville road, and passes the numerous foundries and factories of *Marcinelle*, (69 M.) *Couillet* (branch-line to *Jamioulx*), and —

71 M. **Châtelineau,** the junction of the lines to *Fleurus* (p. 244) and to *Jumet-Brûlotte* (p. 158), and for a steam-tramway to Charleroi (see above). In the church of St. Barthélemy is a handsome tomb of the Mérode family. Châtelineau is the station also for the busy little town of *Châtelet* (Hôt. Bertrand, R. 1½, D. 2 fr.), with 13,000 inhab., on the opposite (right) bank of the Sambre.

From Châtelineau to Givet, 31 M., railway in 2 hrs. (fares 4 fr. 70, 3 fr. 20, 1 fr. 90 c.). — This line traverses a busy manufacturing and mining district, viâ *Bouffioulx* (once famous for its pottery), *Acoz* (branch-line to *Mettet*, see p. 221), *Gerpinnes* (with a Roman villa; in the church of St. Nicholas the fine Renaissance reliquary of Ste. Rolande), *Oret*, *Pavillons (Stave)*, etc. From *Florennes* (see above; Gare de l'Est) a branch-line runs to (7 M.) *Ermeton-sur-Biert* (p. 221) and a light railway to (15 M.) Dinant (p. 226). — *Doische* (also on the line from Hastière to Lavaux and Chimay) is the last Belgian, *Givet* (p. 228) the first French station (customs-examination).

The Sambre winds through beautiful grassy valleys, sometimes skirting wooded hills. 73 M. *Le Campinaire*; 73½ M. *Farciennes*,

with a dilapidated old castle; 75 M. *Aiseau.* — 76½ M. **Tamines** (312 ft.), a small town with 2500 inhabitants.

From Tamines to Gembloux viâ Fleurus, 15 M., railway in ¾ hr. (fares 2 fr. 40, 1 fr. 60, 95 c.). 5½ M. *Fleurus*, see p. 244. — From Tamines to Gembloux viâ Jemeppe-sur-Sambre, 12½ M., railway in ¾ hr. (fares 1 fr. 90, 1 fr. 30, 80 c.). 3 M. *Jemeppe-sur-Sambre* (see below); 5½ M. *Onoz-Spy* (p. 224). — **Gembloux**, see p. 233.

From Tamines to Dinant, 29 M., railway in 1¾-2 hrs. (fares 4 fr. 50 c., 3 fr., 1 fr. 80 c.). The chief stations are *Fosse* (370 ft.), well-known for its 'Marche de St. Feuillen', celebrated every seven years (last in 1907); *St. Gérard*, whence a light railway runs to Namur (see p. 224); (13½ M.) *Mettet* (Croix de Bourgogne), junction for the branch-line to Acoz (p. 220); *Ermeton-sur-Biert*, junction of a line to Florennes-Est (p. 220); *Denée-Maredsous* (Hôt. d'Enmaus), with a large Benedictine convent built in 1873-76; and (20½ M.) *Falaën*. About 1 M. from the last-named station, in the valley of the *Molignée*, are the imposing and picturesquely situated ruins of the castle of *Montaigle, the finest relic of the kind in Belgium. This stronghold, founded in the 13th cent. and partly rebuilt after numerous sieges, played a prominent part in the history of the district, and was blown up by the French in 1558, four years after the destruction of Bouvignes (p. 225). In the vicinity are the *Grotte du Sureau* and other prehistoric caverns. — 23½ M. *Warnant* (light railway to Lesve, p. 224). 25½ M. *Anhée* (p. 225), on the Meuse. — 29 M. *Dinant* (p. 226).

To the right is situated the suppressed abbey of *Ste. Marie d'Oignies*, now an extensive mirror-manufactory. Stations: *Auvelais*, *Jemeppe-sur-Sambre* (see above), *Moustier*, and *Franière*. — To the right of (84 M.) **Floreffe** (*Hôtel de la Station*, R. 1½, B. 1½ fr.), with glass-works, picturesquely situated on an eminence, rises the Præmonstratensian abbey of *Floreffe*, founded by St. Norbert in 1121, afterwards rebuilt in the baroque style, and now a seminary for priests. About ¾ M. from the station are stalactite caves, called *Grottes de Floreffe* (adm. 1-3 pers. 3 fr.), at the entrance to which are exhibited some prehistoric and Roman relics. *Le Préat*, the hill above the grotto, is surmounted by a castle built in the antique style (restaurant). The *Grottes Biernaux*, with curious stalactite formations, are perhaps more interesting (guide in the estaminet to the right of the road, 1-1½ fr. each pers.).

To the left, farther on, are the abbey-buildings of *Malonne*, now a conventual school, with an ancient church. On the hill is a fort (steam-tramway, see p. 224). — 86½ M. *Flawinne*. The valley of the Sambre here is thickly studded with ancient châteaux, modern villas, and manufactories.

90 M. **Namur.** — **Hotels.** In the town: Hôtel d'Harscamp (Pl. a; D, 2), Rue de l'Ange, an old-established house, with an elegant restaurant and a small garden, 60 R. at 4-8, B. 1½, déj. 3½, D. 4½, pens. 12-15, omn. 1 fr.; St. Aubain (Pl. b; C, 2), Place St. Aubain, near the Cathedral, with a pretty garden; Hôt. de la Monnaie (Pl. c; D, 2), Place de la Monnaie 5, 40 R. at 3-5, B. 1, déj. 1¾, D. 2½ fr. — Near the station. Hôt. de Hollande (Pl. g; D, 1), 60 R. at 3½-6, B. 1 fr.; Hôt. de Flandre (Pl. e; C, 1), very fair; Couronne (Pl. f; D, 1), these three with cafés-restaurants; Hôt. du Nord, Rue Mathieu 11 (Pl. D, 1), R. 2-3, B. ¾-1, D. 2, S. 1½ fr., plain. — *Grand-Hôtel Namur-Citadelle*, see p. 224.

Cafés. At the hotels near the station (see above); also, *Gambrinus*, *Taverne Centrale*, both in the Grand' Place. — *Continental Bodega*, Rue Emile-Cuvelier 31. — *Railway Restaurant.*

Cabs. Per drive within the inner town (*i.e.* practically the town on the left banks of the Meuse and Sambre; comp. the Plan), one-horse carr. 1 fr., two-horse 1½ fr.; in the suburbs 1½ or 2 fr.; per hour, 2 fr. and 3 fr., every ¼ hr. more 50 c.; at night 10-12 p.m. 50 c. more, 12-5 a.m. double fares. Trunk 10 c. — The 'Caracole', a pretty circular drive over the hill behind the citadel and up or down the valleys of the Sambre and Meuse, takes 1½ hr. (fare 5-7 fr.). — Open carriage to *Marche-les-Dames* (p. 271) and back, 2½-3 hrs., with one horse 6-8, with two horses 10-12 fr.; to *Dinant* (p. 226), with one horse 15, with two horses 25 fr.

Electric Tramways. 1. From the *Railway Station* (Pl. C, D, 1) viâ the Rue de Fer, Quatre Coins (Pl. D, 2), Place d'Armes, Boul. Ad Aquam, and La Plante to *Pairelle* (bey. Pl. C, 4); 23 min., 20 c. — 2. As above to the Boul. Ad Aquam, then over the bridge to *Jambes* (Pl. D, 4); 13 min., 15 c. — 3. From the *Station* viâ the Boul. Léopold and the suburb of Salzinnes, to the *Citadel* (Pl. B, 4); 20 min., 20 c. — 4. From the suburb of *St. Nicolas* (Pl. F, 1, 2) viâ the Rue St. Nicolas (Pl. E, 2), Quatre Coins, and Rue de Bruxelles to *St. Servais* (bey. Pl. B, 1); 20 min., 20 c. — 5. From the *Station* viâ the Boul. Léopold to *Belgrade* (bey. Pl. B, 1); 15 c.

Post & Telegraph Office, Place de la Station (Pl. 10; C, 1), and Place d'Armes (Pl. 10; D, 2).

River-Baths (Pl. D, 4) in the Meuse, above the bridge. — *Swimming Bath*, below the bridge.

Band in the evenings in the Place d'Armes; Tues. and Thurs. in the Parc Louise-Marie (see below), 25 c. with chair.

Steamboat to Dinant, see p. 224; in summer thrice weekly to Marches-les-Dames (p. 271), starting from the *Port du Grognon* (Pl. E, 3).

Syndicat d'Initiative Namur-Villégiature, Boul. Cauchy 1, for information as to travels in the Ardennes.

Namur (270 ft.), Flem. *Naemen*, since the 10th cent. the capital of a countship that fell to Burgundy in 1420, an episcopal see since 1559 (comp. p. xxiii), and now the capital of the province of Namur, with 31,900 inhab., is picturesquely situated at the confluence of the *Sambre* and the *Meuse*. The former river, which is here canalized, is crossed by several stone bridges, while the Meuse is spanned by a bridge of nine arches leading to the suburb of *Jambes*. From the natural advantages of its position Namur has always been a point of strategic importance, and it was fortified at an early period. It has again become an important link in the chain of fortifications along the Meuse (comp. 248), and is surrounded by a circle of nine detached forts, 2½-4½ M. distant, constructed by *Gen. Brialmont* (p. 171). The numerous sieges it has undergone (Louis XIV. in 1692, William III. in 1695, and again in 1746, 1792 and 1794) have left few of the older buildings. Namur was formerly famous for the manufacture of knives.

In front of the *Railway Station* (Pl. C, D, 1) is the *Square Léopold*, to the E. of which, in the Place Léopold, rises a *Statue of Leopold I.* (Pl. 13; D, 1) by Geefs (1869). — To the W. of the station extends the Boulevard Léopold, which is embellished with a bronze *Statue of D'Omalius d'Halloy* (Pl. 12; C, 1), the geologist (d. 1875), and leads along the Sambre to the attractive *Parc Louise-Marie* (Pl. B, C, 1, 2), whence views of the citadel and the suburb of *Salzinnes* are enjoyed.

The Cathedral (*St. Aubain* or *St. Alban;* Pl. C, 2), a handsome Renaissance edifice, with a dome and a fine interior, was built in 1751-67 from the designs of *Pisoni*, the Italian architect, on the

NAMUR
1:18.800
0 100 200 300 400
Mètres
1 Abattoir F2
2 Athénée Royal C2
3 Banque Nationale C1
4 Beffroi D2
5 Eglise des Jésuites C2
6 Eglise Notre-Dame B2
7 Gouvernement provincial C2
8 Musée Archéologique D3
9 Palais de Justice C2
10 Postes et Télégraphes C1, D2
Statues :
11 Isabelle Brunehaut E2
12 Omalius C1
13 Leopold I D1
Station
Boulevard d'Herbatte
Boulevard d'Ypres
Boulevard Léopold
Square Léopold
Pl. de la Station
Pl. Léopold
Pl. du Palais de Justice
Pl. du Théâtre
Pl. d'Armes
Pl. du Grognon
Pl. Maurice Servais
Pl. Saint-Aubain
Pl. Saint-Loup
Pl. Saint-Jacques
Pl. Saint-Joseph
Pl. Saint-Lambert
Pl. Saint-Roch
Pl. Saint-Servais
Pl. Saint-Nicolas
Pl. Saint-Pierre
Pl. Saint-Remy

site of an earlier edifice, which was pulled down with the exception of its belfry.

At the sides of the high-altar are statues of St. Peter and St. Paul in marble, by *Delvaux* (d. 1778). The left transept contains the marble monument of a Bishop Pisani (d. 1826), by *Parmentier*. At the back of the high-altar is a tombstone erected by Alexander Farnese to his 'amatissimo avunculo' *Don John of Austria*, the conqueror at Lepanto, who died in his camp near Bouge, $^3/_4$ M. to the E. of Namur, 1st Oct., 1578; his body was removed to the Escorial but his heart remains here. The pulpit, carved in wood by *K. Geerts* of Louvain (1848), shows the Madonna protecting the city. The treasury contains a golden crown of the 12-13th cent., gold and silver crosses, a silver statuette of St. Blaise (end of 14th cent.), and many other objects of value.

The former Jesuit church of *St. Loup* (Pl. D, 2), with its imposing façade, situated in the Rue du Collège, was erected in the baroque style in 1621-53. The interior contains twelve Doric pillars of red marble, heavy stucco ornamentation on the vaulting, and elaborately carved confessionals. The adjoining *Athénée Royal* (Pl. 2; C, 2), formerly a Jesuit seminary, is now a 'gymnasium' or grammar-school.

In the Place d'Armes (Pl. D, 2) rises the *Hôtel de Ville*, with a few modern paintings (concierge in the glass-covered court). To the N. is the *Belfry* (Pl. 4; D, 2), begun in 1388 and rebuilt in the 16th century. — The convent of the *Soeurs de Notre-Dame*, in the Rue Emile-Cuvelier, to the N. of the Place d'Armes, contains a rich treasury dating from the 13-14th cent. (shown on application). — To the E. of the Place d'Armes are the *Hospice d'Harscamp* (Pl. E, 2; once a Franciscan monastery founded by Isabella Bruneel, Comtesse d'Harscamp) and the church of *Notre Dame* (Pl. 6; built 1756), in the crypt of which are buried two Counts of Namur (d. 1391 and 1418). To the S., on the Meuse, is the *Kursaal* (Pl. E, 2), which is to be superseded by a new building in the Parc La Plante (Pl. C, D, 4).

Immediately beside the bridge over the Sambre, to which the Rue du Pont leads direct from the Place d'Armes, is the *Ancienne Boucherie* (built 1588), now containing the Musée Archéologique (Pl. 8; D, 3), an extensive collection of antiquities, found in the province of Namur. The museum is open to the public on Sun., 10-1 (in winter 11-1); to strangers daily on payment of a fee (1 pers. $^1/_2$ fr.). Custodian, Rue des Bouchers 1. Director, A. Becquet.

1st Floor. Main Room: *Prehistoric Antiquities*. To the left of the entrance are articles of the stone age from Hastedon, Linciaux, and Schaigneaux; by the left wall, articles of the bronze age, the first iron (or Hallstatt) age (Sinsin), and the Celtic or second iron age (Louette-Saint-Pierre). — Farther on and in the first row of glass-cases are *Belgic-Roman Antiquities* from Namur (vases), Flavion, Anthée, Ciney, Wancennes, etc., including enamelled fibulæ, 'sigillata' vessels, and glass. By the end-wall is a Belgic tomb, with articles found in it (1st or 2nd cent. A. D.). — The *Frankish Antiquities* are arranged along the right long wall and in the second row of cases. These include objects found in tombs at Eprave, Spontin (tomb of the 5th cent., with numerous relics), Rochefort, St. Gérard (Christian tomb of the 7th cent.), Pry, Samson, and Furfooz.

2ND FLOOR. *Mediaeval and Modern Art Collections.* Room I. Old views and plans of Namur. Over the entrance is a painting by *J. B. de Saive:* Pietà, with the sheriffs of Namur on the wings (1597). Room II. Ecclesiastical vessels and sculptures; vestments; ivory carvings; stoneware of Namur; fayence from St. Servais; spinet of 1670.

In the Boulevard de Meuse (Pl. C, D, 4) is a bronze statue of *Théodore Baron* (1840-99), the painter.

The old CITADEL (Pl. C, D, 3), on the *Montagne de Champeau*, a hill between the Sambre and Meuse, stands on the site of a Roman fort and of the castle of the Counts of Namur, of which latter only two towers remain. In 1891 part of the works were handed over to the municipal authorities, who have here laid out a *Park*, with a spacious recreation-ground (Stade des Jeux), an open-air theatre, and a Museum of Forestry (Palais Forestier). The park may be reached by the tramway mentioned on p. 222, or by the new 'Route Merveilleuse' (Pl. C, D, 3, 4; tramway under construction), commanding fine views. From the Sambre it is approached in 35 min. by the pleasant 'Rampe des Panoramas' (Pl. C, B, 3), passing the Hôtel Prince-Albert (déj. 1¾, D. 2½, pens. 5-6 fr.), or by various footpaths. On the highest point (705 ft.) is the *Grand-Hôtel Namur-Citadelle*, with a restaurant, a view-tower (lift 50 c.), and spacious view-terraces (100 R. from 5, D. 4, board 6½, omn. 1 fr.).

In the suburb of *St. Servais* (tramway, p. 222) is the *Cemetery* of Namur, in which a monument, erected in 1857, commemorates the hotly-contested engagements between the rear-guard of the French corps under Grouchy and the advancing Prussians on 20th June, 1815.

STEAM TRAMWAYS (starting at the Place de la Station). 1. Viâ (5 M.) Wépion (p. 225) to (8 M.) *Profondeville* (p. 225), in the upper valley of the Meuse. — 2. Viâ (5 M.) Malonne (p. 221) and (10½ M.) *Lesve* to (17½ M.) *St. Gérard*. From Lesve a branch runs to *Warnant* (p. 221). — 3. To (11 M.) *Forville* (p. 241). — 4. Viâ (10 M.) Onoz-Spy (p. 221) to (17½ M.) *Fleurus* (p. 244).

Railway to Luxembourg, see R. 22; to Liège, see R. 30; to Tirlemont, see p. 237; to Dinant and Givet, see R. 19.

19. From Namur to Dinant and Givet.

RAILWAY to (17½ M.) Dinant in ¾-1 hr. (fares 2 fr. 50, 1 fr. 70 c., 1 fr.); to (31 M.) Givet in 1½ hr. (fares 4 fr. 85, 3 fr. 25, 1 fr. 95 c.). Local trains ('trains légers'), with view-carriages, also run between Namur and Dinant. The railway affords but little view of the beautiful valley of the Meuse; the steamboat-journey downwards is much preferable. — STEAMBOAT in summer from Namur to Dinant (comp. the Indicateur Officiel) once daily in 3¾ (return 3¼) hrs. (fares 2 fr., 1 fr. 20 c.); six locks are passed with 10 min. halt at each. — The left bank of the river is recommended to pedestrians and cyclists. The village-inns on the banks of the river are generally good, but are often full in summer.

Namur, see p. 221. The valley of the Meuse above Namur, enclosed by wooded hills and frowning cliffs, is highly picturesque. The banks are enlivened with villages and country-houses. Immediately after quitting the station, the train crosses the Meuse, remaining on the right bank until Dinant is nearly reached. 2 M.

Jambes-Nord (comp. p. 233). 5 M. *Dave-Nord* (Hôtel du Nord), with an ancient château and park belonging to the Duke of Fernan-Nuñez (adm. on application to the head-gardener), near which rises the huge and precipitous *Rocher de Neviau*. On the opposite (left) bank is *Wépion* (Hôt. Delvigne-Wester; Pôle-Nord).

The train passes below the cliffs of (7 M.) *Tailfer* and the rocks of *Frêne*, the caverns in which are traditionally inhabited by gnomes. Beyond a tunnel we reach (8½ M.) *Lustin* (Hôtel du Midi), which is connected by an iron bridge with *Profondeville* (steam-tramway to Namur, see p. 224) and the marble quarries on the left bank. The village of Lustin (835 ft.) lies 1½ M. to the E. Farther on, on the left bank, appear *Burnot* and *Rivière*, with a château. On the right bank, by the railway, is the rock *Frappe-Cul*, with the cavern of *Chauveau*. — 10½ M. *Godinne* (Hôt. Central; Hôt. des Etrangers). On the other side of the river is *Rouillon*, with the château of *Hestroy*. The numerous towers of the well-preserved castle of *Bioul* (16th cent.) rise 3 M. to the W. Above Rouillon rises a precipitous tuffstone-rock, named *La Roche aux Corneilles* ('Roche aux Chauwes' in the patois of the district), from the flocks of jackdaws which generally hover round it. Then, also on the left bank, the château of *Hun*, with a park. On the ridge stands a new château. A tunnel carries the line through the *Rocher de Faulx*.

12½ M. **Yvoir** (290 ft.; *Hôtel des Touristes*, R. 2, D. 2, pens. 5 fr.; *Hôt. de Bruxelles*, R. 2-2½, D. 2, pens. 5-5½ fr.), at the influx of the *Bocq*, is connected by means of a handsome bridge with the left bank *(Hôt. de la Roche)*. In the vicinity are extensive marble quarries. — In the W. lateral valley of the *Molignée* are several châteaux and a foundry occupying the site of the Cistercian nunnery of *Moulins* (founded 1231). — About 3 M. to the S.W. are the ruins of *Montaigle* (p. 221).

From Yvoir a branch-railway ascends along the S. side of the somewhat inaccessible valley of the *Bocq* to (12 M.) *Ciney* (see p. 233). The chief intermediate station is (6 M.) *Spontin* (630 ft.; Cheval Blanc), with a mineral spring, an interesting church, and a château of the 13-17th cent., formerly in the possession of the Beaufort-Spontin family. From the Bocq valley water is carried to the suburbs of Brussels by an aqueduct 55 M. in length.

The railway crosses the Meuse, quitting the right bank. On the left bank is *Anhée* (Hôt. des Sports, R. 2, D. 2, pens. 4½ fr.), where the line to Tamines (p. 221) diverges. A little farther up is the château of *Senenne*, with a hôtel-pension. On the right bank are the ruins of the fortress of *Poilvache*, on a lofty rock, destroyed by the French in 1554 (adm. 50 c.). Somewhat higher up are the ruins of the *Tour de Montorgueil*. Picturesquely situated at the foot of Poilvache is the village of *Houx*, with a château of Count de Lévignan. — Farther on we pass *Bouvignes* (Hôt. des Bains, R. 2, D. 2, pens. 5 fr.), one of the most venerable towns in the district, which was formerly engaged in constant feuds with Dinant, but has now dwindled to a mere village. A romantic story attaches to the old

ruined tower of *Crève-Coeur* here in connection with the siege of the town by the French in 1554. Three beautiful women, left as the sole survivors after the death of their husbands with the rest of the garrison, are said to have thrown themselves from the summit of the tower in sight of the besiegers, and to have been dashed to pieces on the rocks below.

17½ **M. Dinant.** — **Hotels.** HÔTEL DE LA TÊTE-D'OR, Grand' Place, with terraced gardens in the rocks, 110 R. from 3½, B. 1¼, D. 3½, pens. from 8 fr.; HÔTEL DES POSTES, on the left bank of the Meuse, near the station, 70 R. from 4, B. 1½, D. 4, pens. from 8 fr.; both closed in winter. — HÔTEL DELIMOY, on the Meuse, 30 R. at 3-5, B. 1, D. 3½, pens. 8-10 fr., good, patronized by English travellers; HÔTEL DES ARDENNES, Rue Léopold, 100 R. from 2, B. 1, D. 2½, pens. 5-10 fr., good. — At the station: HÔT. DU NORD, R. 2½-3, B. 1, D. 2½, pens. 6-7 fr.; HÔT. CHARPENTIER, R. 3-4, B. 1, D. 2½ fr.; HÔT. DE LA GARE, R. from 2, B. ¾, D. 2, pens. 6-7 fr.

Carriages at the station, the Hôtel des Postes, etc. (bargaining advisable): to *Freyr* (p. 227), with one horse 5, with two horses 8 fr.

Steamboats. To *Namur*, see p. 224. — To *Hastière* (p. 227) twice daily from the middle of July to the middle of Sept. (80 c.; pleasant trip). The steamers start from the right bank, beside the bridge.

River Baths on the Meuse Promenade, above the bridge. — **Post Office,** Rue Grande. — **Concerts** in the Grand' Place and in the Casino (p. 227). The '*Couques de Dinant*' are cakes not unlike gingerbread.

Dinant (310 ft.), a town with 7700 inhab., is picturesquely situated on the right bank of the Meuse, at the base of barren limestone cliffs, which are crowned by a ruined fortress. The town, which belonged to the bishopric of Liège from the Hohenstaufen period, was at the height of its prosperity in the 13th, 14th, and 15th cent., when its 'dinanderies', or chased copper and brass wares were in high repute. In 1466 Philippe le Bon, Duke of Burgundy, accompanied by his son Charles the Bold, besieged and took Dinant, and is said to have caused 800 of the population to be drowned in the Meuse ('le sac de Dinant'). In 1554 the town was taken by storm by the French under the Duc de Nevers, and plundered. In 1675 it was again taken by the French.

The railway-station is on the left bank of the Meuse. On quitting it we turn to the right and after a few paces we either cross the bridge to the left to the (3 min.) Grand' Place in the town, or we may keep to the right by the Philippeville road for 10 min. more, then cross the light railway to the left, and in a few yards to the right reach the waiting-room over the entrance to the *Grottes de Rampaine* or *Nouvelles Grottes de Dinant*, a number of stalactite caverns discovered in 1904 (adm. 2½ fr.; the visit takes ¾ hr.).

The church of *Notre Dame* (restored in 1855), a handsome edifice of the 13th cent. in the Gothic style, but with a few remaining traces of the transition period, is situated in the Grand' Place. The portals are worthy of notice. The tower is upwards of 200 ft. in height. — The Rue Adolphe-Sax, running to the N. (left) from the Grand' Place, reaches in 2 min. the Rue St. Jacques (see p. 227; on the right). The main thoroughfare, the Rue Grande, continued by

Rouvet, Rochefort
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Kilomètres
Tramways

the Rue Léopold leads to the S. (right) from the Grand' Place. To the right, in the Grande Rue, is the old *Hôtel de Ville* (17-18th cent.), containing some paintings by *Wiertz*, and farther on, to the left, at a little distance from the street, is the *Palais de Justice* (built in 1879). In the Rue Wiertz which leads to the right towards the Meuse is a monument, by De Haene (1908) to *Wiertz* (see above and p. 141), who was born at Dinant. About 5 min. from the Grand' Place the Rue St. Michel diverges to the left, leading to the *Jardin de Montfat* (fine views), which contains the *Grottes de Montfat* (adm. 2 fr.; visit of 1 hr.). From the interior of the caverns a spiral staircase leads up to the highest point of the garden (7 min. below the citadel). No. 29 in the Rue St. Michel (on the left) is the *Casino* (strangers admitted gratis), the terraced garden of which commands excellent views of the town and river.

At the back of the church of Notre Dame are steps in the rock, 408 in number, leading to the *Citadel*, which was sold in 1879 to a private purchaser; it may be reached also by a footpath from the Rue St. Jacques in 12 minutes. It affords a picturesque *View of the valley of the Meuse from Bouvignes to Anseremme (adm. 50 c.; to the armoury, 10 c. extra). From the hill behind the citadel a path descends to the road to Ciney (p. 233).

A little to the N. of Dinant is the *Fonds de Leffe*, a narrow rocky ravine with numerous water-mills, so-called after *Leffe*, the N. suburb of Dinant.

From Dinant to *Jemelle* (*Trou de Han*, etc.), see R. 20; to *Tamines*, p. 221. Light railway to *Florennes-Est*, see p. 220.

The railway to Givet continues to follow the left bank of the Meuse. On the right bank appear the houses of the suburb of *Les Rivages*, and (1 M. above Dinant) the bold pinnacle of rock called the *Roche à Bayard* (the name of the horse of the 'Quatre Fils d'Aymon', which left a hoof-mark here as it sprang over the valley, when pursued by Charlemagne). In the vicinity are quarries of black marble. Farther on we see the long viaduct of the Lesse valley railway and the village of Anseremme (p. 229), on the right bank.

A short tunnel carries the railway through the cliffs of *Moniat*, beyond which we pass one of the finest points in the valley of the Meuse. Here, at the foot of wooded hills on the left bank of the river, is situated the *Château of Freyr*, the ancestral seat of the Beaufort-Spontin family, with well-kept gardens. Easily accessible stalactite cavern in the vicinity. Opposite, precipitous rocks of grotesque shapes rise immediately from the river.

22½ M. *Waulsort* (330 ft.; Hôtel de la Meuse, R. 1½-2, B. 1, D. 2½-3, S. 1¾, pens. 4½-5 fr.; Hôt. Moderne, R. 2-3, D. 2, pens. 4½-5½ fr.; Hôt.-Pens. Martinot; Hôt. de Waulsort), with a large château (formerly a Benedictine abbey) and fine garden. Opposite is the *Rocher du Chien* and farther up are the scanty ruins of the castle of *Thierry*. — 26 M. *Hastière-Lavaux* (Hôtel Brouet,

3 min. from the steamboat-quay, R. 2-3, B. 1, D. 3, pens. 6-8 fr.; Bellevue, plain), terminus for the steamers from Dinant, and junction of the railway viâ Doische to Chimay (p. 220). On the right bank of the Meuse, here spanned by a handsome bridge, is the abbey-church of *Hastière*, founded in the 10th cent.; the present building is a basilica of 1033, with a choir of 1260 (recently restored).

28½ M. *Heer-Agimont* (Hôt.-Restaurant Franco-Belge, R. 2½-5, D. 3 fr.), with the Belgian custom-house, and near the ruined *Château Agimont*. On the right bank red marble is quarried. — We then cross the French border.

31 M. **Givet.** — **Hotels.** *Gr.-Hôt. d'Angleterre, Place Méhul, near the station, 20 R. from 3½, B. 1¼, D. 4, omn. ½ fr.; Mont d'Or, Rue Thiers 14, 20 R. from 2½, B. 1, D. 3½, omn. ½ fr., good; Hôt. du Courrier-des-Ardennes; etc. — *Railway Restaurant.*

Carriages with 2 seats, 80 c. per drive, 1½ fr. per hr.; with 4 seats 1 fr. 20 c. and 2 fr.; outside the octroi-limits 2 and 2½ fr. per hr.

Steamboats to Hastière-Waulsort, connecting with the boats to Dinant; also upstream to Vireux, etc.

Givet (360 ft.), with 7500 inhab., picturesquely situated on the Meuse, which is crossed by a bridge here (fine view), consists of *Givet-St-Hilaire* on the left bank, at the base of the steep hill on which the fort of *Charlemont* lies, and *Givet-Notre-Dame* on the right bank. Givet-St-Hilaire contains a monument to the composer *Méhul* (1763-1817), who was born here. — At *Fromelennes*, 2½ M. to the E. of Givet, is an interesting cave named the *Trou de Nichet* (adm. 2 fr.).

Givet is connected with Charleroi by two railways, the Vireux-Mariembourg-Charleroi (p. 220), and the Doische-Acoz-Châtelineau line (p. 220); journey by the former 2½-2¾, by the latter 2¼-2¾ hrs.

From Givet to Sedan, 48 M., railway in 2-3 hrs., viâ *Mézières-Charleville* (Hôtel du Nord, very fair, Hôt. du Midi, both at the rail. station; carriages changed), two towns adjoining each other with 7900 and 18,800 inhab. respectively.

Sedan (525 ft.; *Hôt. de la Croix-d'Or*, Place Turenne, *Hôt. de l'Europe*, Rue Gambetta 27, R. at either from 3, B. 1¼, déj. 3, D. 3½ fr., incl. wine), a prettily situated town with 19,690 inhab., formerly fortified. The Place d'Alsace-Lorraine here contains a War Monument, while in the Place Turenne stands a monument to Marshal Turenne, born at Sedan in 1611 (d. 1675). Here a memorable battle took place between the Germans and French on 1st Sept., 1870, terminating in the total defeat of the latter and the capture of the emperor and 83,000 men (including 1 marshal, 39 generals, 230 staff-officers, and 3000 other officers). The French army numbered 124,000 men, the German 240,000, but part of the latter only was actually engaged. — Carriages and guides to the battlefield may be obtained at the hotels. Tramways run from the Place Turenne to the railway station, Torcy, Bazeilles, and other points.

Those who desire only a rapid visit to the battlefield before returning, viâ Luxembourg or Metz, should alight at *Donchery*, the station before Sedan. From the station we proceed straight on through the village, cross the Meuse, and follow the Sedan road to the left on the left bank.

From the (1¼ M.) cross-roads (about 590 ft. above the sea-level) below *Frénois* we follow the right (S.W.) arm, ascending past Frénois towards *Cheveuges*. At the (1½ M.) warning-board for cyclists we take a steep footpath to the left, which ascends to (10 min.) the height (980 ft.) where King William had his headquarters during the battle, and where on the evening of

Sept. 1st he received Napoleon's letter. — The left arm at the cross-roads (see p. 228), leading to *Glaire*, brings us in a few minutes to the château of *Bellevue*, where on the morning of Sept. 2nd the capitulation was signed by General von Moltke and General de Wimpffen, and where a little later the meeting between King William of Prussia and Napoleon III. took place.

As we continue to follow the road to Sedan we have a survey of the hilly district beyond the Meuse to the N.E., which was the scene of the operations of the N. wing of the French army, and of the desperate charges of the French cavalry at *Floing*. All the N. heights were occupied by the Prussians on the evening of Sept. 1st, while the Prussian guards, forming part of the army of the Meuse, advanced from the N.E.

Sedan lies about 1½ M. from the cross-roads near Bellevue. We enter the town through the suburb of *Torcy* (tramway, see p. 228), where the station (now removed farther to the S.E.) stood before 1870, cross the Meuse, and reach *Sedan*. Thence, turning to the right (S.E.; tramway in ¼ hr.), we traverse the suburb of *Balan* to (¾ hr.) *Bazeilles*, the possession of which was obstinately contested for six hours on the day of the battle. At the N. end of the village is the small tavern 'A la Dernière Cartouche', which was the only house in the village that escaped the flames, and now contains a 'Musée' of relics connected with the battle (gratuity). A pyramid in the adjoining cemetery marks the common grave of more than 2000 French and German soldiers. The railway-station of Bazeilles is at the S. end of the village, ½ M. farther on.

20. From Dinant to Jemelle. Han-sur-Lesse.

23 M. Railway in 1¼ hr. (fares 3 fr. 60, 2 fr. 40, 1 fr. 40 c.). In summer saloon-trains (p. xix) run from Gendron and Ardenne viâ Jemelle to Brussels (Ostend) and Paris. — The most picturesque part of the line is between Dinant and Houyet.

Dinant, see p. 226. The railway ascends the left bank of the Meuse and crosses it by means of a long viaduct.

1¾ M. *Anseremme* (315 ft.; Gr.-Hôt. Delbrasinne, 75 R. at 2·5, B. 1, déj. 2, D. 2½, pens. 6·8 fr., good; Hôt. des Artistes, pens. 5 fr.), a pretty village surmounted by overhanging cliffs, near the mouth of the *Lesse*, up the finely wooded valley of which the railway runs. Striking cliff-formations.

To the left, beyond the first tunnel, is the château of *Lesse*. — 5 M. *Walzin*, near which, romantically situated on a precipitous cliff, is the castle of *Walzin* (13th cent.), once the property of the De la Marck family, now of M. Brugmann.

From the mill near the station we may ferry to the right bank (30 c.) and thence, passing the château of Lesse, return to Anseremme by a rough footpath over the hills. — A picturesque road leads to the S.W. from the station to the (3 M.) village of *Falmignoul* (655 ft.), whence the highroad (fine views), running high above the rocky valley of the Meuse, with the château of Freyr (p. 227) on the left, descends to Anseremme in 1 hr. — Upstream from Walzin we may follow a rough footpath to (2½ M.) *Châleux*, near which are the curious *Aiguilles de Châleux* and the *Trou de Châleux*, in which prehistoric relics have been discovered. From Châleux we may ferry to the right bank in order to ascend to *Furfooz* (see below).

To the left, a little farther up, on a lofty crag, rises the tower of *Cavrenne*. — 6 M. *Gendron-Celles* (café at the station) is the station for Furfooz and Celles.

Furfooz (670 ft.) lies on a hill-commanding a fine retrospect of the valley. Near it are the prehistoric grottoes *Trou des Nutons*, *Trou du*

Frontal, and *Trou Rosette* (guide, 1 fr.). From Furfooz we may proceed to the E. to the (2¼ M.) ancient château of *Wève* or *Celles*, picturesquely situated in a lateral valley; farther up is the modern château of *Miranda*, in the English Gothic style; both belong to Count Liedekercke-Beaufort. Farther on we reach *Celles*, about 2½ M. to the N.E. of Gendron (see p. 229), with a Romanesque church.

3½ M. *Ardenne*, situated in the narrowest part of the winding valley, is the station for the fashionable *Hôtel Château Royal d'Ardenne* (785 ft.), formerly a royal hunting-lodge (rebuilt in 1874-91), standing upon a hill between the Lesse and its tributary the *Ywoigne*. The hotel, which was leased in 1897 by the international Compagnie des Grands-Hôtels, is surrounded by an extensive park (golf), well stocked with game (fine view from the *Tour Léopold*).

Numerous bridges and tunnels are passed as the train ascends to (10 M.) **Houyet** (425 ft.; *Hôt. de la Lesse*), another station for the Château d'Ardenne (see above) and junction for the branch-line to Bertrix (see R. 21).

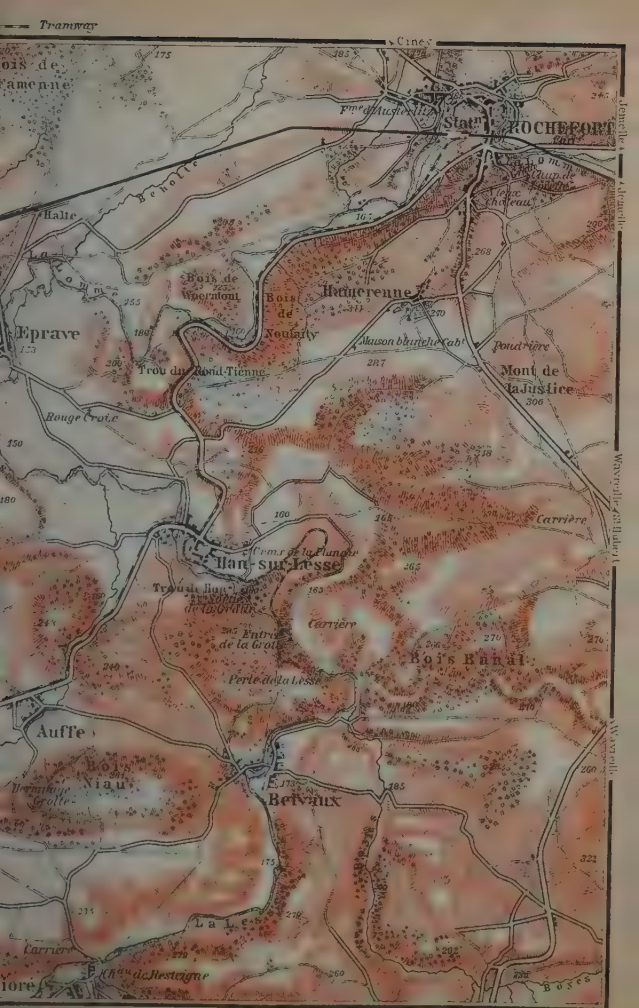
Tunnel. — 12 M. *Hour-Havenne;* 13 M. *Wanlin;* 13½ M. *Vignée*, near which is the royal château of *Ciergnon*, on a steep rock, with a fine park. — 15½ M. *Villers-sur-Lesse-Jamblinnes.*

18 M. **Eprave** *(Hôtel Malarm; Hôtel Marneffe)*, at the confluence of the *Lomme* and the Lesse, is 3 M. to the N.W. of Han-sur-Lesse (p. 231). In the **Trou du Rond Tienne* (guides at the hotels), to the E. of Eprave, the branch of the Lomme which disappears in the grottoes of Rochefort (see below), bursts forth again to the light of day. — In the vicinity is an interesting Roman camp, where numerous coins have been found; Celtic and Frankish graves also have been discovered.

20½ M. **Rochefort.** — **Hotels.** *Hôtel Biron, with garden, 100 R. at 2-5, B. 1, D. 2½, pens. 5-10 fr., omn. free; Hôtel de l'Etoile, also with garden, 75 R. at 2-3, B. 1, D. 2½, pens. 5-7 fr.; Hôtel-Restaurant du Centre, 30 R. at 3-5 fr.

Rochefort (625 ft.), with 2900 inhab., formerly the capital of the County of Ardennes, which belonged to the Counts Stolberg in 1548-74 and 1737-95, is adapted for a stay of some time. The town occupies an elevated site on the Lomme, commanded by the ruins of an old castle (adm. 50 c.; view). The Romanesque *Church*, was erected after plans by Cluysenaer in 1871. Fine view from the *Loreto Chapel*. Opposite is the modern château of *Beauregard*. — An avenue of old lime-trees leads to the **Grotte de Rochefort*, one of the finest of the numerous caverns in the limestone rocks of the neighbourhood. It belongs to the same company as the Grotte de Han (p. 231); admission, including electric lighting, 6 fr. A rapid visit to it takes 1¼-2 hours. The '*Salle des Merveilles*', '*Salle du Sabbat*' (said to be upwards of 400 ft. high), '*Val d'Enfer*', and '*Les Arcades*' are the finest points. — Light railway from Rochefort to Han and Wellin, see p. 231.

23 M. **Jemelle** (p. 233).


Tramway
Ciney
Jemelle
Wavreille
Bois de Famenne
Fme d'Austerlitz
Statn
ROCHEFORT
Chap. de Forêt
Vieux Château
Benoite
Halte
Bois de Woermont
Bois de Noulaity
Hamerenne
Eprave
Maison blanche Cabt
Poudrière
Mont de la Justice
Trou du Rond-Tienne
Rouge Croix
Carrière
Croix de la Planche
Han-sur-Lesse
Trou de Han
Sortie de la Grotte
Entrée de la Grotte
Perte de la Lesse
Bois Banal
Auffe
Bois Niau
Hermitage Grotte
Belvaux
La Lesse
Carrière
Chau de Resteigne
Boyes
1 : 59.400
Kilomètres
Wagner & Debes, Leipzig

The imposing *Caverns of Han* are most conveniently reached from Rochefort by the LIGHT RAILWAY (Chemin de Fer Vicinal), which starts from the station in connection with the trains: to the Grotte in 1/2 hr., there and back 1 fr. 20 c. This light railway descends the picturesque valley of the Lomme, and then mounts to the village of (3 1/2 M.) *Han-sur-Lesse* (Hôtel Bellevue et de la Grotte, Hôtel des Voyageurs, with similar charges, R. from 2, D. 2 1/2 fr.). Thence the main line goes on to (9 1/2 M.) *Wellin* (see below and p. 234), while a branch to the left leads over the crest of the steep *Rochers de Faule* to the —

6 M. **Grotte de Han.** Admission 8 fr.; the guides also expect a small pourboire. Parties are conducted round the caves 8 times daily in summer at hours to suit the trains; the visit takes about 2 hrs. Wraps, waterproofs, and stout boots desirable. — A description of the entire cavern, in four languages, with plan and views, is sold for 50 c.

The **Grotte de Han*, which has been known since 1771 and is annually visited by thousands of persons, has a total length of 3 M. (though not accessible throughout). The river Lesse flows through it. The station of the light railway is at the so-called *Trou au Salpêtre* (575 ft.), the entrance, 10 min. from the *Perte de la Lesse* or *Gouffre de Belvaux* (520 ft.), the spot where the foaming stream disappears in the abyss. The cavern consists of a series of chambers, the W. portion of which is inaccessible when the river is high. The most imposing points are the *Précipice*, the *Galerie de l'Hirondelle*, the *Salle des Mamelons*, the *Trophée*, the *Merveilleuses*, the *Mysterieuses* and the *Alhambra* (four chambers with the most beautiful stalactites), the *Salle d'Armes* (a round chamber, where wine is offered for sale), and the **Salle du Dôme* (505 ft. long, 460 ft. wide, and 390 ft. high). The Lesse becomes visible near the Place d'Armes. Visitors emerge at the other end through the *Trou de Han* in a boat, to the sound of a cannon-shot echoing among the rocks. The station of the steam-tramway is reached in 5 minutes more.

21. From Houyet to Bertrix.

36 M. RAILWAY in 5 hrs. (fares 5 fr. 50, 3 fr. 70, 2 fr. 20 c.).

Houyet, see p. 230. The line quits the valley of the Lesse and ascends that of the *Hilan* to (3 1/2 M.) *Wiesme*. — 6 M. *Beauraing* (595 ft.; Hôt. du Luxembourg, R. 1 1/2, D. 2 1/4 fr.; Hôt. du Nord) has a beautiful park containing the remains of a château, burned down in 1889, which the Duke of Osuna had built in 1855-57 on the ruins of a mediæval castle. — 10 M. *Pondrôme*; 14 M. *Vonêche*. — 19 M. *Gedinne* (1040 ft.; Hôt. Bayot; Lion d'Or), in the valley of the Houille. — From (24 M.) *Graide* a light railway runs to *Wellin* (16 M.; see above and p. 234). Diligence to Vresse, see p. 232. — 27 M. *Carlsbourg*.

28 1/2 M. *Paliseul* (1355 ft.; Hôt. des Ardennes) is the station for a light railway to *Poix-St-Hubert* (18 M.; p. 234) and of another

to (10 M. in 3/4 hr.) **Bouillon** (725 ft.; *Hôt. de la Poste*, 80 R. at 2½, B. 1, déj. 2½, D. 3 fr., with view-terraces, very fair; *Hôt. d'Anvers*, R. 2½, D. 2½ fr.), a little town with 2600 inhab., dominated by the ancestral castle of Godfrey de Bouillon (p. 99). Charmingly situated in the beautiful valley of the *Semois*, surrounded by abrupt mountains, Bouillon is a favourite summer-resort and frequented tourist-centre. Here Napoleon III. spent the night of 3rd-4th Sept., 1870, in the Hôtel de la Poste. From Bouillon to Sedan, 12 M. to the S.W., diligence daily in 2½ hrs.

The winding and well-wooded *Valley of the Semois, the wildest and most romantic valley of the Belgian Ardennes, has recently been made more accessible by the construction of paths and the placing of way-marks. A light railway follows the new road from Bouillon, which passes under the castle and crosses the Semois twice, and then ascends to *Corbion* (5 M., in ½ hr.). From Corbion we descend on foot to the river, cross it to *Poupehan*, and continue upstream to (3 M.) the village of *Rochehaut*, enjoying beautiful *Views of the rocky wooded scenery. We descend to the W. into the valley and in ½ hr. reach *Alle-sur-Semoy* (Hôt. Hoffmann, R. 1½, D. 2½ fr., good), whence we proceed viâ *Chairière* to (4 M.) *Vresse* (Hôt. Grandjean, R. 1½-3, B. 3/4, déj. 2½, D. 3, pens. 5-6 fr.). Vresse lies 8½ M. from the railway-station of Graide (p. 231), whither a diligence runs once daily.

About 6 M. to the S.E. of Bouillon, on the road to Florenville (p. 235), is the royal château of *Les Amerois*, amidst extensive woods, purchased from the Marquis d'Assche in 1868 (comp. p. 125).

31 M. *Offagne.* — 36 M. *Bertrix*, see p. 235.

22. From Brussels to Luxembourg viâ Namur.

137 M. Railway in 4¼-7¾ hrs. (fares 22 fr., 16 fr. 50 c., 11 fr.). From Brussels to *Namur*, 35 M., in 1-2 hrs. (fares 5 fr. 30, 3 fr. 60, 2 fr. 15 c.). The express-trains between Brussels (Amsterdam, Ostend) and Bâle run over this line; and other 'saloon-trains' (p. xix) run to Arlon (p. 234) and Ardenne (p. 230). The trains start from the *Station du Quartier-Léopold* (p. 89) or from the *Station du Nord*. — From Namur to *Luxembourg*, 102 M., in 3¼-5½ hrs. (fares 16 fr. 30, 11 fr. 20, 6 fr. 70 c.). — The Belgian custom-house is at Sterpenich, that of Luxembourg at Klein-Bettingen. 'Mid Europe' time is used throughout Luxembourg (comp. p. xix).

Brussels, see p. 89. — 2 M. *Etterbeek* (see p. 97), where the line to *Tervueren* diverges. 2½ M. *Watermael.* — 3½ M. *Boitsfort* (with a pretty lake surrounded by villas) and (6 M.) *Groenendael* (with a ruined convent), both in the Forest of Soignes (p. 147), are favourite resorts of the citizens of Brussels (horse-races, see p. 95). Steam-tramway from Groenendael to the E. to *Overyssche*. — To the left, near the village of *Hoeylaert*, are hundreds of hot-houses, where immense quantities of dessert-grapes are grown for export.

Just short of (9½ M.) *La Hulpe* a glimpse is obtained to the right of the château of *Argenteuil* (p. 147) and of the Mound of the Lion (p. 154) on the distant field of Waterloo. 10½ M. **Genval** (*Normandy Hotel*, 25 R. from 4, board 6-7 fr.; *Pens. Belvédère*, pens. 7-8 fr.; Restaurant du Trèfle-à-Quatre), a favourite summer-resort. — On the left, near (12 M.) *Rixensart*, is a château of Count de Mérode. At Rixensart the steam-tramway from Braine l'Alleud to Wavre (see p. 157) intersects the railway.

15 M. **Ottignies** (215 ft.) is the point of intersection of the Louvain-Charleroi (R. 25) and Louvain-Manage-Mons (pp. 218, 217) lines. — 18 M. *Mont St. Guibert*, with pretty environs. On the right is the château of *Birbaix*. At (20½ M.) *Chastre*, where we intersect the steam-tramway from Tilly to Jodoigne (p. 237), the province of Brabant is quitted and that of Namur entered.

24 M. **Gembloux** (505 ft.), junction for the lines to Fleurus and Ramillies-Landen (p. 238) and for a branch-line to Tamines (p. 221) viâ Onoz-Spy and Jemeppe-sur-Sambre; also of a light railway to Sart-Risbart, on the line from Jodoigne to Chastre (p. 244). An old abbey here, founded in 922 by St. Wicbert or Guibert, contains the royal institution of agriculture and forestry.

26 M. *Lonzée;* 27½ M. *Beuzet;* 28½ M. *St. Denis-Bovesse* (steam-tramway to Eghezée, p. 237). — 31 M. *Rhisnes*. About 1½ M. hence is the interesting château of *Falise*, on the left side of the picturesque Houyol valley. The train passes through several cuttings in the blue limestone rocks, and affords a striking view of —

35 M. **Namur** (see p. 221).

The line now intersects the *Forest of Ardennes*, a wild, mountainous district, affording many picturesque views. Immediately after quitting Namur the train crosses the Meuse and commands another remarkably fine panorama of the town and its citadel. — 37 M. *Jambes-Etat* (comp. p. 225); 40 M. *Naninne*. From (44½ M.) *Courrière* a light railway runs viâ Ohey (7 M.; p. 271) to *Huy* (18 M.; p. 269). 46 M. *Assesse*. — 49 M. *Natoye*. On the road to Spontin (p. 225), 1¼ M. to the S.W., is the 16th cent. château of *Mouffrin* (restored); visitors are admitted to the park. The line runs hence to Ciney through the valley of the upper *Bocq* (comp. p. 225).

53 M. **Ciney** (880 ft.; *Hôtel du Commerce*, R. 2, D. 2 fr.), the capital of the upper *Condroz* (Condrusi of the Romans), as the district between the Meuse and Ourthe was once called, now noted for its horse-breeding, boasts of a handsome new town-hall.

From Ciney to *Huy* and *Landen*, see p. 288; to *Yvoir*, see p. 225.

55 M. *Leignon* (935 ft.). 59½ M. *Haversin;* 1½ M. to the S.E. is the château of *Serinchamps*, formerly the property of the De la Marcks, now that of the Marquis of Senzeilles; 65½ M. *Aye*.

66½ M. **Marloie**, where the direct line to Liège *(Ligne de l'Ourthe)* diverges (p. 260). Light railways to (2½ M.) *Marche* (p. 260) and (32 M.) *Bastogne* (p. 236). — The line now descends, and affords a beautiful view of the valley of the Wamme to the left.

70 M. **Jemelle** (605 ft.; *Hôt. du Luxembourg*), the station for the Grottoes of Han-sur-Lesse (p. 231), with numerous marble and limestone quarries and lime-kilns, lies on the *Wamme* and the *Lomme*, a tributary of the Lesse (see p. 230). Hence to *Dinant*, see R. 20. About 1¾ M. from Jemelle are the remains of a Roman villa (perhaps Masonacum).

The train ascends the valley of the Lomme to (72½ M.) *Forrières*. — 76 M. *Grupont* (815 ft.; Hôt. Masset).

A steam-tramway plies hence to (8½ M.) *Wellin* (820 ft.; Hôt. de l'Univers), at the junction of the road to Han-sur-Lesse (light railway, see p. 231) and Pondrôme (p. 231), viâ (1¾ M.) *Tellin* (890 ft.) and (5¼ M.) *Resteigne* (700 ft.). Near the last are entrenchments said to date from the contests between Ambiorix and Cæsar (comp. p. 434). From Wellin a light railway runs to Graide (p. 231).

To the left, on a rocky buttress beyond Grupont, rises the strikingly picturesque *Château Mirwart*, with its five towers.

From (82 M.) *Poix-Saint-Hubert* (1070 ft.; Hôt. Guillaume) a branch-railway runs in 20 min. to (4½ M.) **St. Hubert** (1420 ft.; *Hôtel du Luxembourg*, R. 2-2½, B. ¾, D. 2½, pens. 5-6 fr., very fair; *Hôt. du Chemin-de-Fer*), a town with 2500 inhab., which has an old Benedictine abbey, founded in 687, now converted into a reformatory. The *Church*, in the late-Gothic style, with double aisles and interesting crypt, dates from the 16th cent. (façade and towers erected in 1700). A chapel to the left of the choir contains the modern cenotaph of St. Hubert (p. 248), adorned with bas-reliefs by *W. Geefs*, and the choir itself has some fine wood-carving. The forest of St. Hubert is one of the largest in Belgium.

St. Hubert (d. 727), the tutelary saint of sportsmen, was once a profligate and impious prince, who did not scruple to indulge in the pleasures of the chase even on the solemn fast-days appointed by the Church. While thus irreverently engaged on the holy fast of Good Friday he suddenly beheld the miraculous apparition of a stag with a cross growing out of its forehead between its antlers. Thus warned by Heaven of the danger of adhering to his sinful courses, he at once desisted from the hunt, voluntarily relinquished all the honours and advantages of his noble rank, and determined thenceforth to devote himself to a life of piety and self-abnegation. He accordingly presented the whole of his fortune to the Church, became a monk, and founded the abbey and church which are still called by his name. The holy man is said to have enjoyed miraculous powers during his life-time, and long after his death numerous miracles were wrought by means of his relics. A chapel at the farm of *La Conversarie*, 5½ M. to the N.E. of St. Hubert, on the road to Laroche, was erected in 1904 at the expense of several noble families to mark the spot of the saint's conversion (key at the café to the right).

From Poix-St-Hubert a light railway runs to *Paliseul* (p. 231).

84½ M. *Hatrival*. — 90½ M. **Libramont** (1598 ft.; *Hôtel Duroy*), on the watershed between the Lesse and the Semois, is the junction for lines to Bertrix and Virton, and to Bastogne and Gouvy, see pp. 235, 236.

96 M. *Longlier*, station for *Neufchâteau* (1400 ft.; Hôt. des Postes), a little town, which lies ¾ M. to the right. — 101 M. *Lavaux*; 103½ M. *Mellier*. — From (106 M.) *Marbehan* (Hôt. Cornet) a branch-line diverges to *Ste. Marie*, *Croix-Rouge*, *Buzenol*, *Ethe* (steam-tramway to Arlon, see below), and (16 M.) *Virton-Saint-Mard* (see p. 235).

108½ M. *Houdemont*; 110½ M. *Habay*; 114 M. *Fouches*.

119½ M. **Arlon**, Flem. *Aarlen* (1365 ft.; *Hôt. du Nord*, Rue des Faubourgs, R. from 2, D. 2 fr., good; *Hôt. Central*, in the market-place; *Rail. Restaurant*), a prosperous town with 11,300 in-

hab., the *Orolaunum* of the Romans, is the capital of the Belgian province of Luxembourg. It was destroyed by the Duke of Guise in 1558; and in the 17th cent. received new fortifications, which were razed in 1844. The town is situated on a plateau and commands a fine view from the terrace adjoining the church and from the military hospital, which was formerly a Capuchin convent. The *Provincial Museum* contains a collection of Roman antiquities found in the neighbourhood, including some interesting stone-carvings. A band plays in the *Park* in the evening. Steam-tramway to Ethe (p. 234; 13½ M.). — About 3 M. to the E., on the Luxembourg frontier, lies the ruined Cistercian abbey of *Clairfontaine.*

From Arlon to Longwy, 15½ M., railway in ¾ hr. Intermediate stations: *Autel-Bas*, *Messancy*, *Athus* (see below), and *Mont-St-Martin*. (At *Autel-Haut* are an interesting old church, partly of the 10th cent., and a château of the 13th century.) — *Longwy* (Buffet-Hôtel) is the French frontier-station and seat of the custom-house (comp. p. 287).

122 M. *Autel-Bas* (see above); 125 M. *Sterpenich*. — 126 M. *Klein-Bettingen* (Luxembourg custom-house; luggage examined), the junction for the line from Ettelbrück (p. 283) to Pétange (p. 287). — 129 M. *Capellen;* 131 M. *Mamer;* 133½ M. *Bertrange*. 137 M. *Luxembourg*, see p. 285.

From Libramont to Virton and Athus viâ Bertrix, 51½ M., railway in 3½-4 hrs. (fares 7 fr. 80, 5 fr. 30, 3 fr. 15 c.). — 1¾ M. *Recogne*, near the source of the Lomme; 5 M. *Rossart*.

8 M. *Bertrix* (1410 ft.; Hôt. du Commerce), with 2100 inhab., is the junction of the line to Houyet (R. 21).

From Bertrix a diligence runs four times daily to (8 M. to the S.) *Herbeumont* (1010 ft.; Hôt. des Ardennes), a favourite summer-resort and excursion-centre, beautifully situated above the valley of the Semois. Fine view from the old ruined castle.

11½ M. *St. Médard;* 13½ M. *Straimont;* 19 M. *Lacuisine*.

21 M. **Florenville** (1180 ft.; *Hôt. du Commerce*, good; *Hôt. de la Poste*) is a small town on the Semois (p. 232), 1¼ M. from the station, where hotel-omnibuses meet the train. Among the many pleasant excursions that may be made thence are those to *Chiny*, with a ruined castle, 3½ M. to the N.E.; and to the ruins of the Benedictine *Abbey of Orval*, situated on the S. verge of the extensive forest of Orval, 7½ M. to the S. — 24 M. *Izel* is succeeded by beautiful woods. 33 M. *Meix-devant-Virton*.

36½ M. **Virton** (760 ft.; *Hôt. du Cheval-Blanc*, R. & B. 2½, D. 2, pens. 5 fr.), a town with 3500 inhab., lies in an attractive neighbourhood, where numerous Roman antiquities have been found. The railway-station, situated at *St. Mard*, on the left bank of the *Ton*, a little to the S., is the junction for lines to Marbehan (p. 234) and to Montmédy in France.

We continue to ascend the valley of the *Vire*. 38 M. *Chenois;* 39 M. *Latour*, with a ruined castle; 42 M. *Signeulx*. — 46½ M. *Halanzy*. — 51½ M. *Athus* (920 ft.), the last Belgian station before

entering France or Luxembourg, is the junction of branch-lines to Autel-Bas (p. 235), to Pétange (p. 287), and to Longwy (p. 235).

From Libramont to Gouvy, 36½ M., railway in 1¾-2 hrs. (fares 5 fr. 60, 3 fr. 80, 2 fr. 25 c.). — The first stations are *Bernimont*, *Wideumont*, *Morhet*, and *Sibret* (1660 ft.).

18 M. **Bastogne** (1690 ft.; *Hôt. Collin*, in the Grand' Place, R. 1½, D. 2½ fr.; *Hôt. du Commerce*, at the N. station), Ger. *Bastnach*, is an old town with 2000 inhabitants. The interesting church, with a Romanesque tower and aisles of unequal length, was added to in the 15th cent.; it contains some curious vaulting, ancient mural paintings, and a statue of St. Christopher (1520).

Bastogne is connected by light railways with *Martelange* (p. 233) and with *Martelange* (p. 283); and a branch-railway runs, viâ *Benonchamps*, *Schimpach*, *Schleif*, and *Winseler* to *Wiltz* (p. 232), and through the idyllic valley of the Wiltz viâ *Merckholtz* (p. 232) to *Kautenbach* (17½ M.; see p. 282).

From (25 M.) *Bourcy* a light railway plies through one of the prettiest parts of the Ardennes to (7½ M.) **Houffalize** (1080 ft.; **Hôt. des Postes et du Luxembourg*, 40 R. at 2-5, B. 1, D. 3, pens. 6-9 fr.; *Hôt. de l'Ourthe*, 25 R. at 2-3, B. ¾, D. 2½, pens. 6-8 fr.), the capital of the upper valley of the Ourthe, a finely situated summer-resort, with 1600 inhab., a ruined castle, and picturesque walks. — 28 M. *Tavigny*. — 36½ M. *Gouvy*, see p. 263.

23. From Brussels to Liège viâ Louvain.

61½ M. Railway in 1½-3¼ hrs. (fares 9 fr. 40, 6 fr. 40, 3 fr. 75 c.). Saloon-trains (p. xix) ply on this route. — In the reverse direction this route is traversed, as far as Louvain, by expresses from Liège to Antwerp; passengers not in a through carriage for Antwerp have usually to change carriages at Louvain.

The train starts from the *Station du Nord*, and traverses an agricultural district. At (2 M.) *Schaerbeek* the Antwerp line diverges (p. 158). 3½ M. *Haren-Sud* (comp. p. 158). — 5 M. *Dieghem*, noted as a pilgrimage-resort and for its Easter fair; steam-tramway to Haecht (p. 163) and to Schaerbeek (Brussels). — 6 M. *Saventhem*, the parish-church of which contains an excellent early work by Van Dyck, representing St. Martin dividing his cloak. — 9½ M. *Cortenberg*; 13 M. *Velthem*. To the left, near (15 M.) *Herent*, is the large church of the former abbey of *Vlierbeek*.

18 M. **Louvain**, see p. 238.

Branch Railway (traversed by express-trains) hence to the N. to (5½ M.) *Rotselaer* (with the old tower of *Terheiden* rising from the centre of a pond in the neighbourhood) and (10 M.) *Aerschot*, a station on the Antwerp and Aix-la-Chapelle line (p. 208), and thence viâ *Westmeerbeek* (p. 163) and *Norderwyck-Morckhoven* to (24½ M.) *Herenthals*, on the Turnhout and Tilburg line (p. 204). — Steam-tramways from Louvain, see p. 243.

From Louvain to Charleroi, see R. 25.

From Louvain to Malines (Antwerp), see p. 168.

Beyond Louvain the abbey of *Parc* (p. 243) is seen on the right. 21 M. *Corbeek-Loo*; 25 M. *Vertryck*.

29 M. **Tirlemont,** Flem. *Thienen* (148 ft.; *Hôt. du Nouveau-Monde*, near the station, R. 2, B. 1, D. 2 fr.; *Hôt. Ponsaerts*, in the market-place, R. 1½-2, D. 2 fr.), a clean and well-built town with 17,800 inhab., was once occupied by a much larger population. The limits of the town, which are 6 M. in circumference, now enclose a large extent of arable land. In the spacious market-place is situated the church of *Notre-Dame du Lac*, finished only in the choir (1297) and transepts (15th cent.); it contains elaborate panelling, pulpit, and choir-stalls in the baroque style (1671). The *Church of St. Germain*, partly Romanesque, has early-Gothic triforium and windows. The axis of the choir forms an angle of 7° with that of the nave. Both churches have been restored.

From Tirlemont to Moll, 43 M., railway in 2½ hrs. Chief intermediate stations: 7½ M. *Neerlinter* (see below); 12 M. *Geet-Betz*; 15½ M. *Haelen-lez-Diest* (p. 209); 20½ M. **Diest**, on the Antwerp & Aix-la-Chapelle line (p. 209); 24 M. *Deurne-lez-Diest*; 26 M. *Tessenderloo*; 30½ M. *Oostham*. Near (35 M.) **Bourg-Léopold**, the junction of steam-tramways to Hasselt (p. 209) and Maeseyck (p. 209), is the *Camp de Beverloo*, a permanent camp and manœuvre-ground of the Belgian army. 40½ M. *Baelen-sur-Nèthe*. — 43 M. *Moll*, see p. 212.

From Tirlemont to St. Trond and Tongeren, 28 M., railway in 1½-1¾ hr. — 7½ M. *Neerlinter* (see above). — 10 M. **Léau**, Flem. *Zout-Leeuw* (*Café-Restaurant Bruxellois*, near the station), a town of 2100 inhab., formerly a fortress, with a handsome late-Gothic *Town Hall* (16th cent.) and the Gothic church of *St. Leonhard* (13th and 14th cent.). The latter, one of the few churches that were not despoiled in the 16th cent., contains carved altars in the Gothic style (with early-Flemish paintings) and in the Renaissance style (1565; in the right aisle), an unusually large collection of admirable Gothic brass works of the 15th cent. (holy-water vessel, font, lectern in the form of an eagle, six-light candelabrum, 20 ft. in height, tabernacle-railing), and a magnificent *Tabernacle sculptured in stone, 52 ft. high, one of the finest works of the Belgian Renaissance, executed in 1550-52 by *Cornelis de Vriendt*, architect of the Antwerp Hôtel de Ville, by order of Martin de Wilré, Seigneur of Oplinter, who is buried beside it (cast in South Kensington Museum). The sacristy contains some valuable ecclesiastical vessels. — 13½ M. *St. Trond* (p. 238), the junction for the Landen-Hasselt line. — 17 M. *Ordange*; 21½ M. *Looz*, on the Oreye-Hasselt steam-tramway (p. 209); 25½ M. *Pirange*. — 28 M. *Tongeren*, see p. 434.

From Tirlemont to Namur, 27½ M., railway in 1½-2½ hrs. Stations unimportant. From *Jodoigne* steam-tramways run to Wavre (see p. 244), to Louvain (see p. 243), to Tilly (see p. 244), and to Esemael (see below). — 13 M. *Ramillies* is the junction of the Landen and Gembloux line (see p. 238). — From (16 M.) *Noville-Taviers* a branch-line runs to *Embresin*; and from *Eghezée* steam-tramways ply to St-Denis-Bovesse (p. 233) and to Andenne (p. 270). — 27½ M. *Namur*, see p. 221.

Steam Tramways ply from Tirlemont viâ (18 M.) Aerschot (p. 208) to (28½ M.) *Haecht* (p. 163); viâ (9½ M.) Beauvechain (p. 243), (15½ M.) Weert-St Georges (p. 244), and (22½ M.) Vossem (p. 243) to (24 M.) *Tervueren* p. 147); and to (13 M.) *St. Trond* (p. 238).

33½ M. *Esemael*. — 35½ M. *Neerwinden* is well known on account of the two great battles fought near it. In the first of these, on 29th July, 1693, the French under Marshal Luxembourg defeated the Allies under William III. of England. In the second the French under Dumouriez and Louis Philippe (then '*General Egalité*', afterwards King of France) were defeated by the Austrians under the Prince of Cobourg and driven out of Belgium (18th March, 1793).

38 M. **Landen** (205 ft.; *Hôt. de la Hesbaye*, R. 1¼ fr., B. 60 c., D. 1½ fr.), the junction of several lines, is historically interesting as the birthplace of Pepin the Elder, the majordomo of the royal domains of the Austrasian monarch Dagobert I. He died here about the year 640 and was buried at the foot of a hill which still bears his name; his remains were afterwards removed to Nivelles (p. 157).

From Landen to Hasselt, 18 M., railway in ¾-1 hr. This route passes through hilly country. — 7 M. **St. Trond**, Flem. *Sint Truiden* (177 ft.; *Hôt. du Commerce*, R. 2, B. 1, D. 2 fr.), with 15,300 inhab., is the most important station. In the Grand' Place is the *Hôtel de Ville*, added in the 18th cent. to the *Belfry* of 1606. The Gothic church of *Notre-Dame* (13-15th cent.; tower and W. façade modern) contains a fresco of the Last Judgment (over the choir; 1626) and other old paintings. The tower of the *Seminary Church* is a relic of the old abbey of St. Trudo. The tower of *St. Martin's* (9th cent.) bears an equestrian statue of the saint. The *Church of the Franciscans* (Eglise des Récollets; 1731) has a spacious interior. St. Trond is the junction for the Tirlemont-Tongeren line (see p. 237). Steam-tramways viâ *Oreye* (p. 209) to Waremme (see above) and to Ans (see below); to Tirlemont (p. 237); and to *Esemael* (p. 237). — 10 M. *Cortenbosch;* 11½ M. *Alken.* — 18 M. *Hasselt*, see p. 209.

From Landen to Gembloux (*Fleurus-Tamines* and *Fleurus-Charleroi*), 23 M., railway in 1 hr. Chief stations: *Lincent*, *Orp*, *Jauche*, *Autre-Eglise*, *Ramillies* (12 M.; p. 237), *Perwez*, *Gembloux* (23 M.; p. 233). From Gembloux to Fleurus and *Tamines*, see p. 221; from Fleurus to *Charleroi*, see pp. 244, 245. About 1 M. to the E. of Jauche or Autre-Eglise is **Folx-les-Caves**, with curious subterranean quarries, like those of Valkenburg (p. 210); guide in the adjacent brewery.

Landen is also the junction for a line coming from *Ciney*, which intersects the Namur-Liège line at *Huy* (see p. 233).

39½ M. *Gingelom.* — *Rosoux-Goyer*, Flem. *Roost-Jeuk.* — 46 M. *Waremme*, Flem. *Borgworm* (390 ft.), was the capital of the ancient province of *Hesbaye*, the natives of which were famed for their strength and bravery, as the old proverb, '*Qui passe dans le Hesbain est combattu l'endemain*', suggests. Steam-tramways N.E. to Oreye (see above) and S. to *Huy* (see p. 270). — Beyond Waremme the line crosses the ancient and well-preserved Roman road, called by the country-people *Route de Brunhilde*, which extended from Bavay *(Bagacum Nerviorum)*, near Mons, to Tongeren.

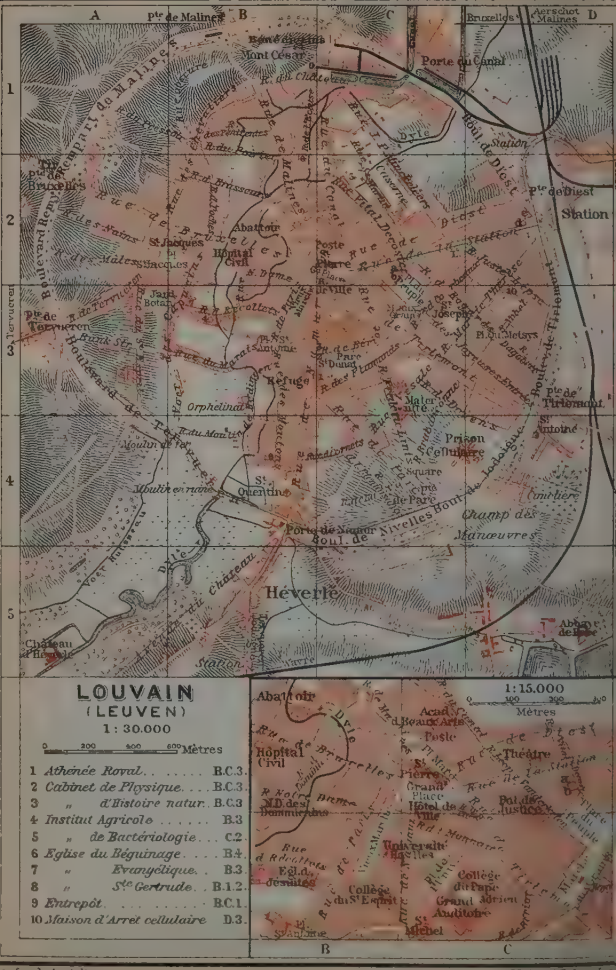
49½ M. *Remicourt;* 53 M. *Fexhe-le-Haut-Clocher*; 56 M. *Bierset-Awans.* Numerous coal-mines, foundries, and manufactories are passed in the vicinity of (58 M.) *Ans*, which lies 348 ft. higher than Liège. Branch-line to *Liers* (p. 434); steam-tramway viâ *Oreye* to St. Trond (see above) and to Looz (p. 237). — 60 M. *Haut-Pré.*

The line now descends rapidly (1 : 30), affording a fine view of the populous city of Liège and the beautiful valley of the Meuse.

61½ M. *Liège*, see p. 245.

24. Louvain.

Hotels. In the town: Hôtel de Suède (Pl. a; C, 2), Rue Vital Decoster 3, near the Place du Peuple, with restaurant, 22 R. at 2½-5, B. 1, déj. 2, D. 3 fr., well spoken of; Hôtel Métropole (Pl. b; C, 2), adjoining the above, 16 R. at 3-6, B. 1, déj. 2½ fr.; Hôtel Britannique, Rue du Chêne 6


LOUVAIN
(LEUVEN)
1 : 30.000
0 200 400 600 Mètres
1 Athénée Roval. . . . . B.C.3.
2 Cabinet de Physique. . . . B.C.3.
3 " d'Histoire natur. . B.C.3
4 Institut Agricole B.3
5 " de Bactériologie . . . C.2.
6 Eglise du Béguinage . . . . B.4.
7 " Evangélique. . B.3.
8 " Ste Gertrude. . B.1.2.
9 Entrepôt. . . . . B.C.1.
10 Maison d'Arrêt cellulaire D.3.
1:15.000
0 100 200 300
Mètres
Pte de Malines
Mont César
Porte du Canal
Bruxelles
Aerschot
Malines
Rue de Malines
Rue de Bruxelles
Boulevard Remy de Malines
Rempart de Malines
Abattoir
Hôpital Civil
St Jacques
Poste
Place de Ville
Jard. Botan.
Pte de Tervueren
Boulevard de Tervueren
Orphelinat
Refuge
Moulin de fer
Moulin en ruine
St Quentin
Porte de Namur
Boul. de Nivelles
Boul. de Tirlemont
Pte de Tirlemont
Prison Cellulaire
Square
Cimetière
Champ des Manœuvres
Boul. de Diest
Station
Pte de Diest
Dyle
Héverlé
Château d'Héverlé
Abbaye de Parc
Théâtre
Grand Place
Hôtel de Ville
Pal. de Justice
Université
Collège du Pape Adrien
Collège du St Esprit
Egl. des Jésuites
Auditoire
St Michel
Geograph. Anstalt von
Wagner & Debes Lei

(Pl. C, 2, 3), beside the Hôtel de Ville, 12 R. at 2-3, B. ¾, D. 1½ fr. — At the station: Hôtel de la Gare (Pl. c; D, 2), Hôtel de l'Industrie (Pl. d; D, 2), R. 1¾, B. ½, D. 2 fr., both unpretending.

Restaurants. *Taverne Mathieu*, Rue de la Station 40 (Pl. C, D, 2), D. 2 fr.; *Table Ronde*, in the club of that name at the S.E. end of the Groote Markt (entr. Rue du Chêne), D. 2 fr. (12-1.30 p.m.), good; *Taverne St. Jean*, Rue de Diest 21 (Pl. C, D, 2), D. 1½-2 fr. — **Cafés.** *Café des Brasseurs*, Rue de la Station 3, near the Groote Markt (Pl. B, C, 2); *Café Rubens*, Place Marguerite, opposite the church of St. Pierre (Pl. C, 2). — **Beer.** *Gambrinus*, Groote Markt (Munich beer; also cold viands). The beer of Louvain is a sickly beverage.

Cabs, or *Vigilantes*, 1 fr. per drive; to or from the station 1½-2 fr. (bargain desirable). — **Tramway** from the station to the Groote Markt, 10 c. — *Steam Tramways*, see p. 243.

Post and Telegraph Office (Pl. C, 2), Impasse des Choraux, to the N. of the Place Marguerite, open from 7 a.m. to 7 p.m. (Sun. and holidays, 9-12).

Bookseller, *R. Fonteyn*, Rue de la Station 22.

Chief Attractions (2-2½ hrs. suffice). Tramway from the station to the Groote Markt; St. Pierre (p. 240); Hôtel de Ville, exterior (see p. 240); University, exterior (p. 242).

Louvain (82 ft.), Flem. *Leuven*, Germ. *Löwen*, on the *Dyle*, which flows through the town and is connected by a canal with the *Rupel* (p. 88), is a dull place with 42,200 inhabitants. The greater part of the space enclosed by the walls built in the 14th cent. is now used as arable land. The ramparts surrounding the walls have been partially converted into promenades. In the middle ages it was the capital of Brabant and was noted for its cloth-factories, but little now remains to recall this period of prosperity, except the Hôtel de Ville and some early Flemish paintings in the church of St. Pierre. The university, founded in 1426, ranked in the 16th cent. as the best in Europe. The chief industries of Louvain are brewing, lace-making, and the production of church ornaments.

The name of the town is derived from *Loo*, signifying a wooded height, and *Veen*, a marsh, words which are combined also in *Venlo*. The Emperor Arnulf defeated the Normans in this vicinity in 891. From the beginning of the 11th cent. Louvain was the residence of a line of counts, who later obtained possession of the Duchy of Lower Lorraine (p. xxiii), and in 1190 assumed the title of Dukes of Brabant. The growth of the city was rapid, and in the 14th cent. it is said to have numbered 100-150,000 inhab., most of whom were engaged in the cloth-trade, and to have contained no fewer than 2400 (?) manufactories. Here, as in the Flemish towns, the weavers were a very turbulent class. During an insurrection in 1378, thirteen magistrates of noble family were thrown from the windows of the Hôtel de Ville and received by the populace below on the points of their spears; but Duke Wenceslaus took the city in 1382 and severely punished the citizens, thousands of whom emigrated to Holland and England, whither they transplanted their handicraft. From that period may be dated the decay of Louvain.

In front of the railway-station (Pl. D, 2) is a statue of *Sylvaan van de Weyer* (d. 1874), a native of Louvain, who was one of the most ardent promoters of the Revolution of 1830, and became the ambassador of the Provisional Government at the London Conference. The statue is by *Charles Geefs*.

The wide *Rue de la Station* (*Statie-Straat*), on the left side of which is a bronze statue, by J. Jourdain (1909), of *Justus Lipsius*

(Pl. L; 1547-1603), the philologist, who for the last fourteen years of his life was one of the most famous professors at the university, leads straight to the (3/4 M.) Groote Markt (*Grand' Place;* Pl. B, C, 2), with the Hôtel de Ville and the church of St. Pierre.

The **Hôtel de Ville (Pl. C, 2, 3), a very rich and beautiful example of late-Gothic architecture, resembling the town-halls of Bruges, Brussels, Ghent (in the older part), and Oudenaarde, but surpassing them in elegance of detail and harmony of design, was erected in 1448-59 by *Matthew de Layens*, and has been under restoration for some years. The building consists of three stories, each of which has ten pointed windows in the principal façade, and is covered with a lofty roof surrounded with an open balustrade. At the four corners and from the centre of the gables spring six slender octagonal turrets, terminating in open spires. The three different façades are lavishly enriched with sculptures. The statues in the niches represent persons prominent in the history of the town. The corbels which support the statues are embellished with reliefs representing scenes from Old and New Testament history, in some cases with mediæval coarseness.

The Interior contains little of interest. Most of the apartments are fitted up in a modern style, with handsome fire-places, furniture, etc., and adorned with pictures by *Vaenius*, *De Crayer*, and others. The Salle Gothique, on the first floor, was adorned in 1888 with paintings by *A. Hennebicq*, consisting of four scenes from the history of Louvain and portraits of eminent citizens. — The small Museum, on the second floor (shown by the concierge, 1/2-1 fr.), contains local antiquities and some old and modern paintings (many copies). Among the originals in the chief room may be noted: 65, 66. *M. van Miereveit*, Portraits (1629); 25. *M. Coxie*, Ascension (triptych); 18. *P. J. Verhaghen*, Adoration of the Magi (1780); in the centre, 91-94. *Jan van Rillaer the Elder*, Two triptychs, the most important works of this Louvain master. Here also are preserved those parts of the original sculptures of the façade which could not be made use of in the restoration, and, in a side-room, a stone model by *Josse Matsys* of the projected towers of St. Pierre (1525). — The extensive *Archives* also are preserved here.

The late-Gothic *Church of St. Pierre (Pl. C, 2), a cruciform structure of noble proportions (especially in the interior), flanked with chapels, was begun in 1425 (to replace an earlier building of the 10th cent.) and finished in the early 16th century. The W. tower lost its wooden spire in a storm in 1606.

The Interior (the sacristan, who is usually in the church in the morning, may be enquired for in the shop at Vieux Marché 55; fee 1/2-1 fr.) is 303 ft. long, 84 ft. broad, and 83 ft. high.

Nave. The swinging doors inside the principal portal are finely carved in wood in the somewhat exaggerated style of the late Renaissance (1556?). — The *Pulpit (Chaire de Vérité)*, carved in 1742 by *J. Bergé*, represents Peter's Denial on one side and the Conversion of St. Norbert on the other. The lifesize wooden figures are overshadowed by lofty palm-trees, also of wood.

North Aisle. 1st Chapel (left of the main entrance): late-Gothic brazen font, formerly furnished with a lofty and heavy cover, which was removable by the still-preserved cast-iron bracket. — The following chapels on the same side have marble parapets in the baroque style.

South Aisle. 1st Chapel (right of the main entrance): old stained glass of the 17th cent., and an altar-piece (covered) copied from the original

of *De Crayer* (now at Nancy), representing San Carlo Borromeo administering the Sacrament to persons sick of the plague. Monument to the Irishman Stapleton (d. 1694), professor at the university. — The 2nd Chapel (that of the Armourers) contains a carved and painted draped image of Christ (14th cent.), highly venerated in consequence of the legend that it once caught a thief who had sacrilegiously entered the church (a similar image stands by a pillar near the 2nd chapel on the N. side). The railing is adorned with small armour and cannon. — The choir is separated from the nave by an elaborate *Jubé*, or *Rood Loft*, in the late-Gothic style, executed in 1488, consisting of three arches adorned with statuettes of the Apostles, John the Baptist, etc., and surmounted by a crucifix.

Ambulatory. 1st Chapel (to the S.): on the right, the beautiful little Renaissance tombstone of Ad. van Baussele (d. 1559). — In the 4th Chapel (behind the high-altar) are five indifferent paintings by *P. J. Verhaghen*, depicting the life and death of the Blessed Margaret of Louvain (13th cent.), the patron-saint of domestic servants. — In the adjoining chapel on the right are relics of the saint, and two paintings by *J. van Rillaert the Elder*, representing St. Michael, and a Scene from the legend of St. Cornelius. — 5th Chapel, with a handsome wrought-iron screen of 1878: Descent from the Cross, by *Roger van der Weyden* (?), a winged picture on a golden ground, with the donors at the sides, bearing the doubtful date 1443, but probably a late and reduced repetition of a picture in the Escorial (covered); to the left and right, *J. van Rillaert the Elder*, Martyrdom of St. Catharine and Beheading of John the Baptist. The same chapel contains the tombstone of Henry I., Duke of Brabant (d. 1235), the founder of the church. — 6th Chapel: Handsome marble balustrade (communion table) by *A. van Papenhoven* of Antwerp (1709), representing Children playing, Baptism, Confession, and Communion. — On the right, *Dierick Bouts*, °Last Supper, the artist's masterpiece, painted about 1467 and in admirable preservation (covered). This is the central picture of an extensive altar-piece, the wings of which (photographs at the entrance to the chapel) are in the museum at Berlin (Feast of the Passover, Elijah in the wilderness) and in the Pinakothek at Munich (Abraham and Melchisedech, Gathering of manna) The symbolical character of the composition is, of course, not traceable in the central piece alone. One feature of Dierick's style is his attempt at individualisation by making the complexions strikingly dissimilar. — Adjoining on the left, *Dierick Bouts*, °Martyrdom of St. Erasmus, a painful subject; in the background the Emperor, richly attired, with three attendants; the scene is represented in a carefully-executed landscape with blue mountains in the distance; on the wings, St. Bernard on the left and St. Anthony on the right (covered). — Opposite the 7th Chapel rises a beautiful Gothic *Tabernacle* (40 ft. in height) by *M. De Layens* (p. 240), executed in stone in 1450. — In the recess at the end of the ambulatory is the double tomb of Matilda of Flanders, wife of Henry I. (see above), and of her daughter (1260?).

The N. Transept contains a richly carved organ of 1556, the tomb of Fr. van Ram (d. 1865; left). Rector of the University, and a gilded wooden statue of the Virgin and Child, of 1414 (right). The last is known as 'Sedes Sapientiæ'; doctors of theology lay their confessions of faith before it.

The Gothic *Chapter House* (15th cent.) is not shown to visitors.

In the Rue de Namur (Naamsche Straat), behind the Hôtel de Ville, remain a few interesting old buildings. To the right are the handsome Gothic *Halles*, 215 ft. long and 50 ft. wide, erected as a warehouse for the Clothmakers' Guild (comp. p. 239) in 1317, and made over to the University (Pl. B, C, 3) in 1432. The upper story was added in 1680. The interior (entered from the Zeelstraat or Rue des Cordes on the N. side) is disfigured by alterations and additions, but the arches and pillars of the hall on the groundfloor

(Salle des Pas-Perdus) still bear testimony to the wealth and taste of the founders. The *Library*, founded in 1724, one of the most valuable in Belgium (150,000 vols., valuable MSS.), is adorned with fine wood-carvings and a colossal sculptured group representing a scene from the Flood, executed by *Geerts* in 1839. The entrance-hall contains portraits and busts of professors.

The **University** was founded in 1426, by Pope Martin V. and Duke John IV. of Burgundy. In the 16th cent. it numbered 4000 students and there were 43 colleges. Under Joseph II. it was closed for a time, but was reopened and continued to exist until the close of the 18th century. No one could formerly hold a public appointment in the Austrian Netherlands without having taken a degree at Louvain. After having been closed in 1797 by the French Republicans, the university was revived by the Dutch government in 1817, and a philosophical faculty was afterwards instituted, notwithstanding the determined opposition of the clergy. Since 1834, when the university was given up by government, it has been maintained by the bishops as a free (*i.e.* independent of the state) Catholic university (comp. p. 127). It possesses 5 faculties, and is attended by 1600 students, many of whom live in large colleges (*Collèges du Saint Esprit, des Joséphites, Marie-Thérèse, du Pape Adrien*, etc.). — Connected with the university are a technical academy (*Ecole du Génie Civil, des Arts et Manufactures et des Mines*), an *Institut Agricole* (Pl. 4; B, 3), and an *Ecole de Brasserie*.

Farther on to the right, at No. 40, is the *Collège du Saint-Esprit* (Pl. B, 3; see above). Three rooms on the groundfloor are occupied by the *Musée Spoelberch-Lovenjoul*, which contains Chinese porcelain (some made in imitation of Dutch patterns), furniture, and paintings, including the wing of an altar-piece attributed to Dierick Bouts, with the donor and his patron saint (adm. on Sun. 10-12 & 2-4, on Tues. & Thurs. 2-4, 50 c.). — The church of **St. Michael** (*St. Michel;* Pl. C, 3), erected for the Jesuits by *L. Faid'herbe* in 1650-66, with an imposing façade crowned by an attic, is one of the most striking creations of the Belgian baroque style. — Farther on, at No. 109, on the left, beside the *Athénée Royal* (Pl. 1; B, C, 3), is an elegant *Brick Façade* in the Gothic style (15th cent.).

The pretty *Parc St. Donat* (Pl. C, 3) contains a tower dating from the oldest town-wall. — A monument by P. Braecke in the neighbouring Marché-aux-Grains (Pl. C, 3), erected in 1899, commemorates *E. Remy*, the manufacturer (1813-96). — Near the Place du Peuple (Volksplaats), a few paces to the E., is the modern Gothic church of *St. Joseph* (Pl. C, 3; spire still unfinished), containing good frescoes by *C. Meunier* and *E. Dujardin*, and paintings in the choir by *G. Guffens*.

The Rue de Bruxelles (Pl. B, A, 2) leads to the W. from the Grand' Place (p. 240). — The church of **St. Jacques** (Pl. A, B, 2; verger, Rue de Bruxelles 179), standing a little back from this street, on the left, dates from the 15th cent. (choir from 1785). It possesses a St. Hubert by *De Crayer* (in a chapel in the left aisle), and a Gothic tabernacle in stone, executed in 1538 by *G. van den Bruyne*, with a brass balustrade in the Flemish Renaissance style, cast by *Jan Veldeneer* in 1568 (left transept). In the sacristy are

finely embroidered vestments from the abbey of St. Gertrude, and three reliquaries of St. James, St. Margaret, and St. Hubert (14th and 15th cent.). — In front of the N. side of the church is a bronze statue, by C. Meunier (1893), of *Father Damien* (Joseph de Veuster; 1840-89), the missionary to the lepers on the Island of Molokai.

The Rue de Malines (Pl. B, 2, 1) leads to the N. from the Place des Bouchers, on the N.W. side of the church of St. Pierre, to the Porte de Malines. A few paces to the right, about halfway to the gate, is the Gothic church of **St. Gertrude** (Pl. 8; B, 1, 2), erected in the 14th cent., with the exception of the choir, which was added in 1485-89, and the lofty tower built by *Jan van Ruysbroeck* in 1453. The choir-stalls, embellished with statuettes and 28 reliefs of scenes from the lives of the Saviour, St. Augustine, and St. Gertrude, are amongst the finest specimens of late-Gothic wood-carving in Belgium; they were executed by *Mathias de Wayer* of Brussels (ca. 1550). The bands of ornamentation in the Renaissance style are particularly pleasing (panelling at the back modern). In the right aisle is a triptych (Crucifixion) by *M. Coxie.* (Sacristan at No. 20, near the principal portal.)

Portions of the former ramparts of Louvain have been converted into promenades. The old castle of the counts and dukes of Brabant (p. 239) once stood on the *Mont César* (Pl. B, 1; fine view), an eminence near the Porte de Malines, now crowned by a colossal statue of the Madonna and by a Benedictine convent. Tradition ascribes its original construction to Julius Caesar. The Emp. Charles V. and his sisters were educated in this castle by the learned Adriaen Florisz, afterwards Pope Adrian VI. — Another picturesque view may be obtained from the height to the S.W. of the Porte de Malines.

The Præmonstratensian **Abbaye de Parc** (Pl. D, 5) may be reached in 12 min. from the Porte de Parc (Pl. C, 4; admission on application). The abbey, founded in 1129, dissolved during the Revolution, and revived in 1836, affords a good example of a large monastic establishment. The first court is surrounded by the offices and farm-buildings; the second by the dwellings of the canons. The interior contains handsome rooms in the style of Louis XV., embellished with pictures by Er. Quellin, Verhaghen, Duplessis, J. Coxie (in the abbot's lodging), etc.; in the church are paintings by Verhaghen and carved wood-work; and the library and archives are interesting also.

Héverlé (Pl. A, 5), the fine park and château of the Duc d'Arenberg (p. 103), situated on the Dyle, ¾ M. to the W. of the rail. station mentioned below, may be reached in ¼ hr. from the Porte de Namur (Pl. B, 4) by the Avenue du Château. The château, dating from the beginning of the 16th cent., contains a large library (50,000 vols., including some rare incunabula).

Steam Tramways ply from Louvain viâ (2 M.) Héverlé (see below) and (10½ M.) Beauvechain (p. 237) to *Jodoigne* (p. 237; 13 M., in 1¾ hr.); viâ Héverlé and Vossem to *Tervueren* (p. 147; 11 M., in 1¼ hr.); and viâ Winghe-Saint-Georges to *Diest* (p. 209; 17 M., in about 1¾ hr.).

25. From Louvain to Charleroi.

41 M. Railway in 2½ 3 hrs. (fares 6 fr. 30, 4 fr. 30, 2 fr. 50 c.).

Louvain, see p. 238. — The line passes several places memorable in the campaign of 1815. To the left, before reaching (2½ M.) *Héverlé*, we pass the Abbaye de Parc (see above); to the right, the

Château Héverlé (see p. 243). — Farther on: *Weert-St-Georges*, *Florival*, *Gastuche*. — 15 M. *Wavre*, to which the Prussians retreated after the battle of Ligny (p. 245), has a handsome monument by Van Œmberg (1859). The foundations of a Roman villa and tumuli of the same period were found in the environs in 1904. Steam-tramway viâ Rixensart to Braine-l'Alleud and to Jodoigne, see pp. 157, 237. — 17 M. *Limal*. — 18 M. **Ottignies**, where the Brussels and Namur line is crossed (p. 233). To Baulers and to Manage and Mons, see pp. 218, 217. In the vicinity rises the huge quadrangular tower of *Moriensart* (13th cent.). — 19 M. *Céroux-Mousty*; 20 M. *Court-St-Etienne* (p. 218); 23 M. *La Roche (Brabant)*.

The train now passes close to the imposing ruins of the Cistercian abbey of ***Villers**, founded in 1147 and destroyed in 1796, and stops at (25 M.) *Villers-la-Ville* (350 ft.; Rail. Restaurant; Hôtel des Ruines, R. $2^1/_2$, D. 3 fr., with café-restaurant, good). The ruins, which were bought by the Belgian government in 1893 and are now restored (adm. 25 c.) lie about $^1/_4$ M. to the N. of the station. The road to them skirts the Thyle. Beyond the court is the refectory, a tasteful structure in the transition style, with two rows of windows. The cloisters, chiefly Gothic, date from the 14-16th cent., and are adjoined by the ruined Gothic church, erected in 1240-42. The latter contains tombstones of Dukes of Brabant of the 14th century. The old brewery in the transition style is worthy of notice also. An eminence outside the Porte de Bruxelles, to the W., commands a good survey of the whole ruin.

$27^1/_2$ M. *Tilly* (430 ft.) is believed to have been the birthplace of the general of that name. Steam-tramway to Chastre (p. 233) and Jodoigne (p. 237) and to Courcelles (p. 219). — 29 M. *Marbais*.

$30^1/_2$ M. **Ligny**, famous for the battle of 16th June, 1815 (see below).

33 M. **Fleurus** (see p. 245), junction for the lines to Gembloux-Landen (p. 238), to Tamines (p. 221), to Châtelineau (p. 220), to Jumet-Brûlotte (p. 158), and to Nivelles-Baulers (p. 158). Steam-tramway viâ Onoz-Spy to Namur, see p. 224. — $35^1/_2$ M. *Ransart*, also a station on the line from Jumet (p. 158) to Fleurus (see above). — From (38 M.) *Lodelinsart*, a busy place with coal-mines and glass-works, a branch-line runs viâ ($4^1/_2$ M.) Châtelineau-Châtelet to Givet (see p. 220). Lodelinsart is a station on the steam-tramway from Charleroi to Châtelineau (p. 219).

Battle Fields. This district is famous in military annals as the scene of several important battles, the last and chief of which was that of Ligny.

Sombreffe, near Marbais, and 6 M. from Quatre Bras (p. 218), was occupied on 15th June, 1815, by the 2nd and 3rd Prussian Corps d'Armée under Marshal Blucher, who late in the evening received intelligence that Gen. Bulow with the 4th corps could not come to his assistance as originally concerted. The brave marshal accordingly resolved to fight alone, if necessary. Wellington had agreed to co-operate with Blucher, but the British troops were too far distant to render assistance, whilst those whose position was nearest to the Prussians were fully occupied at the Battle of Quatre Bras. It is well authenticated that the Duke expressed

his disapprobation of Blücher's position, observing to the Marshal that 'with British troops he would have occupied the ground differently'. The chief disadvantages of the ground occupied by Blücher near St. Amand and Ligny, which he regarded as the keys of his position, were, that there was too little security in the direction in which the communication with the British was to be maintained, and that the villages in advance of the line were too distant to be reinforced without enormous loss. It is also on record, that the Duke, after his interview with the Marshal on the morning of the simultaneous battles, remarked to one of his staff, 'The Prussians will make a gallant fight; they are capital troops and well commanded; but they will be beaten.' And the Prussians did fight most gallantly, well sustaining the military reputation of their country. But their utmost efforts were fruitless; they sustained immense loss, were overmatched, and finally repulsed, but not conquered.

According to the official statistics of both sides the total force of the French at Ligny amounted to 71,220 men, with 242 guns, that of the Prussians to 83,410 men, with 224 guns, but a large proportion of the French army was composed of veteran soldiers, while most of the Prussian troops were comparatively young and inexperienced. The French artillery was also numerically superior and far more advantageously placed.

The retreat of the Prussian army on the night after the Battle of Ligny, by *Tilly* and *Mont St. Guibert* to *Wavre* (p. 214), is perhaps without parallel in the annals of military warfare. So perfect was the order and so great the skill with which it was effected, that next day the French were entirely at a loss to discover in which direction their enemy had disappeared, and at length came to the conclusion that they must have taken the direction of Namur. It was not till late on the afternoon of the 17th that the real route of the Prussians was discovered, and Marshal Grouchy was dispatched in pursuit of Blücher. The parts acted by the different armies were now interchanged. Napoleon and Ney, united, now proceeded to attack Wellington, while Blücher formed the 3rd Corps d'Armée under Thielmann at Wavre, in order to keep Grouchy in check, and himself hastened onwards with his three other corps towards Waterloo, where he arrived on the evening of the 18th, in time to act a most prominent and glorious part in a victory of incalculable importance to the fate of the whole of Europe (p. 151).

About 1½ M. to the S. of Ligny lies Fleurus, celebrated for the battles of 1622 and 1690. On 26th June, 1794, another battle took place here, between the Austrian army under the Prince of Cobourg and the French under Marshal Jourdan, in which the latter gained an advantage. The Austrians had stormed the French intrenchments, captured twenty guns, and driven the French back to *Marchiennes-au-Pont* (p. 158), when the Prince, owing to some misunderstanding, ordered his troops to retreat. This false movement, as the event proved, ultimately contributed to the loss of the whole of Belgium. It is a curious historical fact, that on this occasion a balloon was employed by the French in order to reconnoitre the Austrian position, but with what success it does not appear.

39½ M. *Charleroi-Ouest.* — 41 M. **Charleroi** *(Sud)*, see p. 219.

26. Liège.

Railway Stations. 1. *Station des Guillemins* (Pl. A, B, 7; restaurant), on the left bank of the Meuse, for the Cologne-Verviers-Brussels (Ostend), the Cologne-Verviers-Louvain-Malines (Antwerp, Rotterdam)-Ghent-Ostend, the Tongeren-Hasselt (Eindhoven, Amsterdam), the Namur-Charleroi (Paris), the Liège-Pepinster-Luxembourg, and the Liège-Rivage-Luxembourg lines. — 2. *Station de Longdoz* (Pl. C, D, 5; restaurant, déj. 2, D. 3 fr.), on the right bank, for Maastricht, for the branch-line to Namur, and for the local trains to Chênée-Chaudfontaine. — 3. *Station de Jonfosse* (Pl. A, 3, 4). — 4. *Station du Palais* (Pl. B, 2; near the Palais de Justice). — 5. *Station de Vivegnis* (Pl. D, E, 1), these three stations on the Tongeren-Hasselt line (see

R. 53) and on the Liège Suburban Railway (Chemin de Fer de Ceinture; 3 M., 33 trains daily, fares 35 and 20 c.). — The hotels do not send omnibuses to meet the trains. *Cabs*, see below.

Hotels. Hôtel de Suède (Pl. a; B, 3), Rue de l'Harmonie 7, 75 R. from 4, B. 1½, déj. 4, D. (6-8 o'cl.) 5, pens. from 13 fr.; Grand-Hôtel (Pl. k; B, 3), Place St. Lambert, 80 R. from 3, B. 1, déj. 3, D. 4 fr., both with lifts and central-heating; Hôtel de l'Europe (Pl. c; B, 3), Rue Hamal 4, 55 R. at 3-6, B. 1½, déj. 3, D. 2½-5 fr. — Hôtel d'Angleterre (Pl. b; B, 3), Rue des Dominicains 2, in a quiet situation, practically a hôtel garni, 78 R. at 3-6, B. 1½, déj. 3, D. 4, pens. 8-12 fr.; Hôtel Arnold Mohren (Pl. d; B, 4), Place St. Paul 4 and Rue du Pont-d'Avroy 21, with garden and large restaurant, 40 R. at 2-5, B. 1¼ fr.; Hôtel Moderne (Pl. g; B, 4), Rue du Pont-d'Avroy 29, with café-restaurant (D. 2 fr.); Hôtel Verlhac (Pl. h; B, 4), Boulevard de la Sauvenière 153, corner of Rue du Pont-d'Avroy, with café-restaurant; Hôtel Schiller (Pl. f; B, 3), Place du Théâtre 6; Hôtel Dounen (Aux Frères Provençaux; Pl. i, C, 3), Rue Souverain-Pont 48, with restaurant, 20 R. from 3, B. 1 fr.; Hôtel de Dinant, Rue Gérardrie (Pl. C, 3), 50 R. from 2, B. 1, déj. 2, D. 2½, pens. from 7 fr. — The following are convenient for travellers arriving late or starting early by railway: Hôtel de l'Univers (Pl. m; B, 6, 7), with restaurant, 40 R. from 2½, B. 1 fr.; Hôtel du Chemin-de-Fer (Pl. l; B, 7), 35 R. at 2½-4, B. 1 fr.; Hôtel-Restaurant du Midi (Pl. n; B, 7), 30 R. at 2½-5, B. 1 fr.; these three near the Station des Guillemins. — Hôtel de l'Espérance, Rue Grétry 95, near the Station de Longdoz.

Restaurants. **Hôtel Mohren*, the largest restaurant in the town (see above); **Taverne Gruber* (Restaurant Continental), Place Verte (Pl. B, 3); **Café Vénitien* (Pl. e; F, 3), Rue Hamal 2, with a small garden; **Hôtel Dounen*, see above, déj. or D. from 3 fr.; *Hôtel Verlhac*, see above, D. from 1½ fr.; *Café de Dinant*, see above; *Hôt.-Restaurant Oberbayern*, Rue de la Régence 25; *Café Anglais*, *Taverne Britannique*, both in the Place du Théâtre; *Trianon*, Boul. de la Sauvenière 12. — Wine Rooms: *Beyer*, Place du Théâtre 35; *Continental Bodega* (Spanish wines), Place Verte 22.

Cafés. **Café au Phare*, Place Verte 2 (Pl. B, 3), handsomely fitted up, **Café Charlemagne*, in the Grand-Hôtel (see above).

Cabs. First ½ hr. 1, each addit. ¼ hr. ½ fr. (from 11 p.m. to 6 a.m. 2, ¾ fr.); to the heights round the town (Parc du Champ des Oiseaux, Chartreuse, etc.) ½ fr. extra. For drives to neighbouring villages the full return-fare must be paid whether the cab is used in returning or not. Each article of luggage carried outside 10 c. — Motor Cabs (Auto-Taxis): 75 c. per 800 mètres (ca. ½ M.), 10 c. for every additional 200 mètres; between 11 p.m. and 6 a.m. 75 c. per 600 mètres, 10 c. for every additional 150 mètres.

Tramways (mostly electric; comp. the Plan). Fares within the town: 1st cl. 15 c., 2nd cl. 10 c. 1. From the *Station des Guillemins* (Pl. A, B, 7) viâ the Parc d'Avroy (Pl. B, 5), Boul. de la Sauvenière, Place du Théâtre (Pl. B, 3), *Place St. Lambert*, Place du Marché (Pl. C, 3), Rue Féronstrée, and Rue St. Léonard (Pl. D, E, 2, 1), to *Coronmeuse* (beyond Pl. E, 1). — 2. As in No. 1 to the *Place du Théâtre*, then viâ the Rue de l'Université (Pl. B, C, 3, 4), Pont de la Boverie (Pl. C, 4), Rue Grétry, to *Grivegnée* (Pl. E, 7). — 3. From the *Station des Guillemins* viâ the Rue Louvrex (Pl. A, 4, 5), Rue du Pont-d'Avroy, *Place de la Cathédrale* (Pl. B, 3, 4), Quai de la Batte (Pl. C, D, 2, 3), and Rue Hors-Château (Pl. C, D, 2), to the *Station de Vivegnis* (Pl. D, E, 1). — 4. From the *Station des Guillemins* viâ the Pont de Fragnée (Pl. C, 8), Rue d'Harscamp (Pl. C, D, 5), Place du Congrès (Pl. D, 3), *Place Maghin* (Pl. D, 2), and thence as in No. 1 back to the *Station des Guillemins*. — 5. From the *Rue Hamal* (Pl. B, 3) viâ the *Place du Théâtre*, Poste (Pl. C, 3), Quai St. Léonard (Pl. D, E, 2), and Herstal, to *Vivegnis*. — 6. As in No. 5 to Herstal, then over the Meuse to *Wandre*. — 7. From the *Place St. Lambert* (Pl. B, C, 3) viâ the Pont des Arches (Pl. C, 3), Quai de l'Industrie (Pl. C, 4, 5), and Rue des Vennes (Pl. C-E, 6-8), to *Angleur*. — 8. As in No. 7 to the Rue des Vennes, then viâ the Rue de Fétinne (Pl. D, 6, 7), Rivage en Pot (Pl. C, 8), and Kinkempois, to *Renory*. —

1 Maison Curtius D2
2 Musée d'Ansembourg D2
3 " d'Armes D2
4 " des Beaux-Arts B2
5 Ste Catherine C3
6 St Pholien C3
Quai de Rome
Quai de Longdoz
Quai de Commerce
Quai de la Batte
Quai de la Boverie
Quai de Rosoux
Quai de Maestricht
Quai des Ardennes
Quai Emile Vandervelde
Pont de Fragnée
Pont de Commerce
Pont Albert Ier
Pont Pierreux
Pont de Longdoz
Pont de Fer
Pont de Pierre
Pont de Maestricht
Pont de Rosoux
Pont de la Boverie
Pont de Sclessin
Pont de Meuse
Pont de Commerce
Pont de Fragnée

9. From the *Station des Guillemins* viâ the Boulevard Frère-Orban (Pl. B, 5, 6) and the Pont du Commerce, to the Station de Longdoz (Pl. C, D, 5). — A. From the *Rue Ste. Véronique* (Pl. B, A, 5) viâ the Avenue de l'Observatoire (Pl. A, 6, 7) to *Cointe* (Observatoire. Pl. A, 8). — B. From the Place du Théâtre to Seraing, see p. 47. — C. From the *Place St. Lambert* (Pl. B, C, 3) viâ the Rue de Bruxelles, Rue de l'Académie (Pl. B, A, 2), Rue de Campine (Pl. B, 2, 1; Citadelle), Eglise Ste. Walburge, (3¾ M.) Rocour, and (8 M.) *Wihogne*, to (13 M.; p. 434) *Tongeren*. — D. From the *Place St. Lambert* viâ the Rue de Bruxelles, Rue Mont-St-Martin (Pl. B, A, 3), and (1¾ M.) St. Gilles (branch line to the W. viâ Grâce-Berleur to *Hollogne-aux-Pierres*, 5 M.), to (3 M.) *Tilleur* (p. 257). — E. From the Place St. Lambert viâ the Rue de Bruxelles, Rue St. Séverin, and Rue Ste. Marguerite (Pl. A, 2; branch-line to *Haut-Pré* station, p. 238), to (3 M.) *Ans* (p. 238). — F. From the *Place St. Lambert* viâ the Pont des Arches, Pont d'Amercœur (Pl. D, 4), Rue de Chefneux (Pl. E, 5, 4), Bois de Breux, and Beyne-Heusay, to *Fléron* (p. 272). — G. As in line F to Pont d'Amercœur (Pl. D, 4), then viâ the Rue Basse-Wez (Pl. D, 5, 6) and Grivegnée to *Chênée* (p. 272). — H (steam tramway; an attrac tive excursion). From the *Quai des Pêcheurs* (Pl. C, 3, 4) viâ the Boulevard Saucy, Bressoux (Pl. E, 3, 4), (1¾ M.) Trou-Louette, (3 M.) Jupille (p. 263), (5½ M.) Bellaire, (6¾ M.) Saive, Vieux-Château, (8 M.) Chefneux, (8½ M.) *Barchon*, (10½ M.) Blegny, (11¾ M.) Trembleur-Mortier, (12½ M.) St. Remy, (13 M.) Feneur, (14¼ M.) Dalhem (p. 264), (15 M.) Mortroux, (16 M.) Neufchâteau, and (17½ M.) Warsage, to (19¼ M.) *Fouron-le-Comte* ('s Graven-Voeren).

Steamboats: 1. To *Seraing*, see p. 257. — 2. To (19½ M.) *Maastricht* (p. 264), thrice daily in summer, twice daily in winter (as far as Haccourt, six and four times daily), starting from the Quai de la Batte (Pl. C, D, 2, 3), and following the Liège Canal viâ Haccourt (Visé, p. 264). Fares 1 fr., 75 c., return-fares 1 fr. 50, 1 fr. 10 c. — 3. From the Passerelle (Quai des Pêcheurs; Pl. C, 3) by small steamers (Hirondelles) upstream to (1¾ hr.) *Visé* (p. 264), every hour, between April 1st and Oct. 15th. Fares 60 and 40 c. (Sundays and holidays 1 fr. 20 and 80 c.). A pleasant excursion.

Theatres (usually closed in summer). *Théâtre Royal* (Pl. B, 3), Place du Théâtre; *Th. du Gymnase* (Pl. B, 3), Place St. Lambert (comedies); *Pavillon de Flore* (Pl. C, D, 4), Rue Surlet; *Théâtre de la Renaissance* (operettas and 'revues'). Rue Lulay-des-Fèbvres, near the Passage Lemonnier (Pl. B, 3). — *Circus* (Pl. A, 3), Rue Louhienne. — Bands play daily in summer, between 8 and 9 p. m. (Sun. at 12-1 p.m.), in the Parc d'Avroy (Pl. B, 5; p. 249).

Booksellers. *L. George*, Rue de la Cathédrale 114; *J. Henry & Co.*, Rue du Pont-d'Ile 21; *Fr. Brimbois*, Passage Lemonnier 18.

Post Office (Pl. C, 3; p. 253), Place Cockerill. — **Telegraph and Telephone Office** (Pl. B, C, 3), Rue de l'Université 34.

American Consul, *H. A. Johnson*. — **British Vice-Consul**, *J. B. Dolphin*

Principal Attractions (one day). Morning: Church of St. Jacques (p. 249); St. Paul's (p. 250); Palais de Justice (p. 254); Musée des Beaux-Arts (p. 252). Afternoon: Parc du Champ des Oiseaux (p. 256), excursion to Seraing (p. 257).

Liège (215-490 ft.), Flem. *Luik*, Ger. *Lüttich*, with 174,000 inhab., the capital of the Walloon district, the seat of a university and of a bishop, and formerly the seat of an ecclesiastical principality, lies in a strikingly picturesque situation. The ancient and extensive city rises on the lofty bank of the broad *Meuse*, which here receives the *Ourthe* and describes a curve from N.E. to N. Numerous factory-chimneys bear testimony to the industry of the inhabitants, while the richly-cultivated valley contributes greatly to enhance the picturesque effect.

The Meuse flows through the city and forms an island, which is connected with the right bank by five bridges, and with the left

bank by six and a small iron foot-bridge ('Passerelle'). The principal part of the town, with the large public buildings and churches, lies on the left bank. The quarters on the right bank (known as *Outremeuse*) consist mainly of factories and the dwellings of the artisans. Several new streets have lately been made through the crowded parts of the old town, and extensive quays and squares have been laid out. The twelve detached forts, erected by *General Brialmont* since 1886, and surrounding the city at a distance of $3^1/_2$ to $5^1/_2$ M., class Liège with Namur as the centre of the fortifications of the Meuse.

The coal-mines which form the basis of the industrial prosperity of Liège were the first on the Continent to be opened and developed. One of the chief branches of industry is the manufacture of weapons of all kinds, which have enjoyed both a European and a Transatlantic reputation since the end of the 18th century. The pieces are made and mounted by the workmen in their own houses. These mechanics, 40,000 in number, work at their own risk, for a piece containing the slightest flaw is at once rejected. The Liège zinc foundries, engine-factories, cycle and motor works, and other branches of industry, are also of great importance. Among the chief industrial establishments are the royal *Gun Factory* (Pl. E, 2), the *Cannon Foundry* (Pl. E, 2), the *Société de St. Léonard* (machinery, locomotives), near the prison (Pl. D, 2), and the *Linière de St. Léonard* (flax-spinnery), on the Quai St. Léonard, all in the suburb of *St. Léonard* (Pl. D, E, 1, 2).

The Walloons (p. xvi) are an active, intelligent, and enterprising race. '*Cives Leodicenses sunt ingeniosi, sagaces et ad quidvis audendum prompti*' is the opinion expressed by *Guicciardini* with regard to the Liégeois. Indefatigable industry and a partiality for severe labour are among their strongest characteristics, but they have frequently manifested a fierce and implacable spirit of hostility towards those who have attempted to infringe their privileges. The history of Liège records a series of sanguinary insurrections of the turbulent and unbridled populace against the oppressive and arrogant bishops by whom they were governed. Foreign armies have frequently been invoked by the latter to chastise their rebellious subjects. Thus Charles the Bold of Burgundy took the town in 1468, razed its walls, and put thousands of the inhabitants to death by the sword or by drowning in the Meuse. It was twice taken by Maximilian I. In 1649 it was captured by the Elector of Cologne, in 1675, 1684, and 1691 by the French, and in 1702 by Marlborough. In the revolutionary wars of 1792-94, Liège was the scene of several contests between the French and the Austrians. In former times the Walloon soldiers, like the Swiss, were in the habit of serving in the armies of Spain, France, and Austria. Their bravery has been justly extolled by Schiller in his 'Wallenstein'. — The Bishopric, founded at Tongeren (p. 434) and removed to Maastricht in 382 (p. 265), was transplanted to Liège in 721 by St. Hubert (p. 234). The bishops, who added Malines (p. 159; 915), Franchimont (p. 275; 1043), and many other places to their territory, were invested with princely rank in the 14th cent. and sat and voted in the German imperial diet. They retained their supremacy till the French Revolution in 1794, when the city was finally severed from the German Empire.

Leaving the *Station des Guillemins* (Pl. A, B, 7) we follow the

Rue des Guillemins in a straight direction to the ***Parc d'Avroy** (Pl. B, 5), which is tastefully laid out on ground once occupied by a dock on the Meuse, and contains a small pond and the *Trink-Hall*, a café built in an Oriental style. At its S. end is a bronze monument, erected in 1905, to *Charles Rogier* (p. 124). The square is bounded by the Boulevard d'Avroy (p. 250) and the Avenue Rogier. On the side next the latter (E.) is a raised terrace, with four groups in bronze by *L. Mignon* (*Bull-tamer, Peasant), *Halkin* (Boat-tower), and *De Tombay* (Horse-tamer). Along the river runs the handsome Boulevard Frère-Orban, which the *Pont de Commerce* (Pl. B, C, 5) connects with the Meuse Island.

On the N. side of the Parc d'Avroy rises an equestrian *Statue of Charlemagne* (Pl. B, 5), by the sculptor *Jehotte* (1868). The emperor, who is said to have conferred on the city its earliest privileges, is represented in a commanding attitude, as if exhorting his subjects to obey the laws. The Romanesque pedestal is adorned with statues of Pepin the Elder ('of Landen'), St. Begga, Pepin the Middle ('of Héristal'), Charles Martel, Pepin the Short, and Queen Bertha. — A little to the E., in the Boulevard Piercot, is the *Royal Conservatoire of Music* (Pl. B, 5), erected in 1881-86, which is attended by 750 pupils. It contains some mementoes of Grétry (p. 251; entrance Rue Forgeur 14).

A little to the W. is the **Botanic Garden** (Pl. A, 5), belonging to the University; the garden is open free all day, the hot-houses only from April to June at 9-1 on Sun. (at other times on application to the head gardener).

From the Boul. Piercot the short Rue St. Jacques leads to the N. to the Place Rouveroy (Pl. B, 4), which is embellished with a *Bronze Group* ('The Forsaken') by J. Pollard. Adjacent stands the —

***Church of St. Jacques** (Pl. B, 4), founded in the 11th cent., a magnificent edifice in the late-Gothic style, with a polygonal choir encircled by small chapels. In its present form it dates from 1513-38, but the Romanesque W. façade of 1163-73, with its low octagonal tower, is a relic of the vestibule (finished in 1170) of the old church. The Renaissance portal of the N. transept is attributed to *Lambert Lombard* (1558-60). — Sacristan, Rue du Vertbois 60, to the N.E.

The Interior, which is 265 ft. long, 100 ft. broad, and 75 ft. high, was restored in 1833 and 1895. Its decoration, particularly the filigree ornamentation bordering the arches and the gorgeously-coloured enrichment of the groined vaulting, recalls the Moresco-Spanish style. — The organ-case by the W. wall was carved by *Andreas Severin* of Maastricht (d. 1673). — The S. transept contains the modern reliquary of St. James (1889). — The fine stained-glass windows of the choir, dating from 1520-40, represent Abraham's Sacrifice, the Brazen Serpent, the Crucifixion, the donors, their armorial bearings, and their tutelary saints. The elaborate stone-carving in the choir has been spoiled by painting (1895). To the right is an interesting winding staircase.

From the Place St. Jacques the Rue St. Remy leads to the N. to **St. Paul's** (p. 250).

The Parc d'Avroy is continued towards the N. by the Boulevard d'Avroy (Pl. B, 4, 5) and the Boulevard de la Sauvenière (Pl. B, 3), two favourite evening-promenades, both shaded with trees. The latter, laid out on the filled-in bed of an old arm of the Meuse, commands a fine view of the Church of St. Martin (p. 251), and leads in a wide curve to the Place du Théâtre (see below). On the left side of the Boul. d'Avroy stands the *Church of the Benedictine Nuns*, a baroque structure of 1677-92; to the right is the agency of the *Banque Nationale* (p. xiii), a handsome Renaissance edifice. A little to the W., and somewhat back from the street, is *St. Christophe*, the old church of the Béguines, in the transitional style, well restored in 1890-92, with bold vaulting.

Most of the foot-passenger traffic in the inner town follows the Rue du Pont-d'Avroy (Pl. B, 4) and the Place and Rue de la Cathédrale (Pl. B, C, 3). From the Banque Nationale we cross the Place St. Paul, direct to the cathedral.

The **Church of St. Paul** (Pl. B, 4), founded by Bishop Heraclius in 968, was rebuilt in 1280 (from which period dates the handsome Gothic choir), while the nave was completed in 1528. It was originally an abbey church, and was raised to the dignity of a cathedral in 1802 (comp. p. 254). The tower (1812), 300 ft. in height, contains a set of chimes.

The Interior (closed between 11 and 2) is 276 ft. long, 111 ft. broad, and 80 ft. high. The nave and aisles are separated by round pillars. The Nave is crowned by a handsome triforium-gallery; the vaulting is embellished with Renaissance arabesques, executed in 1579, and restored in 1860. The pulpit, carved in wood in the Gothic style by *W. Geefs* of Brussels (1844), is supported by five figures in marble, also by *W. Geefs*, representing Religion, SS. Peter and Paul, SS. Lambert and Hubert (p. 248). The Fallen Angel at the back is by *Jos. Geefs*. — Right (S.) Aisle: 2nd Chapel (adm., see below), Modern reliquary of St. Lambert, Bishop of Maastricht (d. 709) and patron saint of Liège, representing scenes from his life, in gilt and enamelled bronze, with reliefs in silver, by *J. Wilmotte* (1891-97); it is enclosed in a chest adorned with arms. — South Transept: Stained-glass window, with the Coronation of the Virgin (1530). — The Choir, which is separated from the nave by an elaborate brass railing, contains stained glass, the five windows in the apse dating from 1557-87, the modern windows by *Capronnier* (1870). The enamelled copper altar of St. Theodore was designed by *Wilmotte*.

The Treasury (adm., including the reliquary of St. Lambert, see above, 1 fr.) contains, among other objects, a group (by *Gérard Loyet* of Lille) of St. George and Charles the Bold, in gold enamel, presented by Charles the Bold in expiation of his destruction of the town in 1468 (p. 248), and the silver-gilt bust of St. Lambert, about 5 ft. high, by *Henri Soetman* of Liège (1509-12). The reliquary (see above) and bust are exhibited publicly from Sept. 17th to Sept. 25th.

At the entrance of the Rue Vinâve-d'Ile, opposite the W. portal of the church, is a fountain adorned with lions and a statue of the Virgin, by *Delcour*. — We now proceed to the N.W. by the Rue Vinâve-d'Ile and the Rue des Dominicains, and then turn to the right into the Rue de l'Harmonie. This leads to the Place du Théâtre (Pl. B, 3), which forms, along with the Place Verte and the Place St. Lambert (p. 254), the business centre of the town.

The **Théâtre Royal**, on the S.W. side of the square, was built in 1818-22 after the model of the Odéon at Paris, and was restored internally in 1861. The façade is adorned with eight columns of red Belgian marble, from the old Carthusian church. — In front of the theatre is a bronze *Statue of Grétry*, the composer (1741-1813), designed by *W. Geefs* (1842). The master was a native of Liège.

To the W. of the Place du Théâtre, at the end of the Rue Hamal, is the Church of St. Jean (Pl. B, 3), erected in 982 by Bishop Notger, on the model of the cathedral of Aix-la-Chapelle, but entirely rebuilt in 1754-57. The octagonal ground-plan of the original edifice has, however, been adhered to, while a long choir (without aisles) has been added on the E. The Romanesque tower belongs to the 12th, the cloisters to the 16th century.

To the N.W. of the Place du Théâtre, at the end of the Rue Haute Sauvenière, is the **Church of Ste. Croix** (Pl. B, 3), consecrated by Bishop Notger in 986, but afterwards repeatedly altered. The Romanesque W. choir, built about 1175, with its octagonal tower and gallery of dwarf columns, recalls the architecture of the lower Rhine (p. xlv); the E. choir and the nave are in the Gothic style of the 14th century.

In the Interior (generally entered from the court behind the choir), the nave and aisles, of equal height and borne by slender round columns, are remarkable for their light and graceful effect. The pillars are of blue limestone, the walls and vaulting of yellowish limestone. In the W. choir are statues of SS. Helena and Constantine, by *Henrard*.

Following the Rue Mont-St-Martin to the left we reach the conspicuous and loftily-situated **Church of St. Martin** (*Basilique St. Martin*; Pl. A, 3; recently successfully restored), which is first mentioned in a document of the 13th century. It was burned down in 1312 (see below) and rebuilt in the Gothic style in 1542, almost simultaneously with the Church of St. Jacques (p. 249). Unlike that edifice, however, its proportions are severe and simple, but imposing.

The Interior (closed after 10 a.m.; verger, in the house No. 84, adjoining the church; fee), consisting of nave and aisles, is 270 ft. long and 70 ft. wide; as in Ste. Croix the pillars are of blue stone, the walls and vaulting of yellow limestone. The stained glass of the transept is of the 16th cent., that of the S. aisle is modern; most of the windows were destroyed in 1892 by anarchists by means of dynamite, but have been restored since by *J. Osterrath*. — The first lateral chapel on the right is adorned with twelve marble medallions by *Delcour*, in memory of the origin of the festival of Corpus Christi (*Fête Dieu*), which was first instituted in this church in the year 1246, in consequence of a vision beheld by St. Juliana, abbess of the neighbouring convent of *Cornillon*, and eighteen years later was ordained to be observed throughout Christendom by Pope Urban IV., who had been a canon at the cathedral of Liège at the time of the 'vision'. — The fire of 1312 (see above) took place during a fierce conflict between the burghers and the nobles, and two hundred of the adherents of the latter perished in the flames.

The tower commands an admirable prospect (apply to the verger, see above; fee).

The handsome *Académie des Beaux-Arts* (Pl. B, 2), opened in 1895, contains, in its S. wing (Rue de l'Académie 34), the *Musée

des Beaux-Arts (Pl. 4), founded in 1819 and removed to its present quarters in 1903. The collection consists of about 300 paintings, mostly modern, a few sculptures, and other works of art. It is open free daily, 10-4 (in summer 10-5); catalogue (1908), 25 c. Director, E. Carpentier.

In the VESTIBULE (*Salle des Pas-Perdus*; modern sculptures): to the right, no number, **Jef Lambeaux*, The bitten faun (bronze); to the left, 1. *P. Braecke*, Model of the monument to Remy mentioned on p. 242; also, busts by *L. Mignon*, *J. Halkin*, etc.

ROOM I. To the right: 58. *G. Courbet*, Swiss landscape; 292. *Is. Verheyden*, Winter in Brabant. — 293. *Ch. Verlat*, The first child; 105. *A. de Vriendt*, Jacqueline of Bavaria imploring Philip the Good of Burgundy for her husband's pardon; *294. *Is. Verheyden*, Lindens in the Antwerp Campine; 258. *L. Simon*, The rope-dancer; above, 97. *Edm. de Schampheleer*, Thunder-storm near Amsterdam (1879); 189. *Fr. Lamorinière*, Burnham Beeches; 27. *E. L. Boudin*, Trouville harbour; 107. *J. de Vriendt*, St. Elizabeth rebuffed by the people of Eisenach; 247. *W. Roelofs*, Autumnal woods. — *Ch. Fr. Daubigny*, 66. Valley of the Oise, 64. Marshy landscape, 63. View of Villerville. — 45. *R. Chrétien*, Spring; 36 *A. Bouvier*, Approach of the storm; 239. *J. Raeymakers*, Evening in Ardennes. — In the adjoining room (ROOM IX) are small sculptures and sketches by *L. Mignon*; to the left, 20. *L. Harzé*, Liège market in 1859 (a small work in terracotta with numerous figures).

ROOM II. To the right: 112. *N. Diaz*, Landscape. — 34. *H. Bource*, A sad home-coming (1867); 79. *A. Verwée*, Young cattle (1884); 268. *C. Trémerie*, The 'Petit Béguinage' at Ghent; 20. *L. Bokelmann* Christening in Friesland (1890) — 43. *Philippe de Champaigne* (?), Portrait; 200. *MacEwen*, The absent ones; 63. *Daubigny*, Valley of the Oise; 149. *H. Harpignies*, Landscape near St. Privé (1884); 54. *Corot*, Landscape. — 283. *Th. Verstraete*, In Zeeland.

ROOM III. To the right: 194. *A. Lévêque*, Battle of the Centaurs; 130. *P. J. Gabriel*, Landscape (Guelderland); 49. *P. J. Clays*, A rough sea. — 315. *A. Wiertz*, Fight for the body of Patroclus (replica of the picture in Brussels, signed 'Rome, 1836'; see p. 141). — 219. *J. L. Montigny*, Evening in autumn; 19. *L. Bokelmann*, Cobbler; *160. *J. A. D. Ingres*, Bonaparte as First Consul (1803; dated 'anno 12'); 53. *J. Th. Coosemans*, Forest of Soignes; 269. *L. Tytgadt*, The 'Petit Béguinage' at Ghent. — 44. *A. Chauvin*, St. Lambert at the banquet of Pepin of Héristal in 696 A.D. — From the centre of the room we enter (on the right) —

ROOM V. To the right: 303. *B. Viellevoye*, An old lady; above, 237. *Fr. Pourbus the Younger*, Portrait; 48. *Em. Claus*, The old gardener; 301. *B. Viellevoye*, An old man; 84. *A. de Knyff*, 'La Barrière Noire' (landscape with browsing cattle); 90. *P. Delaroche*, Mater Dolorosa; 310. *Em. Wauters*, Mary of Burgundy begging the citizens of Ghent to pardon her counsellors (p. 69; 1870); no number, *A. Stevens*, The Japanese dress. — *295. *A. Verwée*, Bull (1888); no number, *A. Struys*, The lace-maker; 125. *Th. Fourmois*, Landscape; 42. *E. Carpentier*, The root-washer; 251. *J. Rosseels*, Campine landscape; above, 82. *J. H. L. de Haas*, Pasture; no number, *H. Evenepoel*, Sunday in the Bois de Boulogne (1899); 156. *A. J. Heymans*, Landscape in the Antwerp Campine; 182. *E. Laermans*, The intruders; 59. *F. Courtens*, September sun. On an easel: no number, *C. Pissarro*, The Seine at Paris.

ROOM VI (Dumont Collection). To the right: 56. *Corot*, Rocca di Papa; 240. *J. Fr. Raffaelli*, Absinthe-drinker; 57. *Corot*, View on the Adriatic; 265. *G. Toma*, In the orphanage in Naples. — 203. *Cl. Monet*, Basin du Commerce at Havre; 55. *Corot*, Twilight at the edge of a wood. — In the centre, 36. *L. Mignon*, An ox of the Campagna (bronze). Further on, we turn to the left into —

ROOM X (Horion Collection). To the right: *Frans Hals* (?), 26. Marie de Wrée, 25. Peter Tiark (copy); between these, 29. *G. van Honthorst* (?), Princess Amalia of Solms (p. 319). In the centre, on the partition-wall: 63. *G. van den Eeckhout*, Portrait. Further on, on the left long wall: 48. *S. van Ruysdael* (?), Sea-piece. The other half of this room forms —

Room IV (mostly older Liège masters). To the right: 183. *G. de Lairesse*, Calumny, after Lucian's description of a painting by Apelles; 128. *Jan Fyt*, Fruit; 47. *P. Claesz*, Still-life; 313. *J. B. Weenix*, Dead hare. — 72, 81, 75, 80, 74. *L. Defrance*, Trades in old Liège; above, 185. *G. de Lairesse*, Judith. — 229. *J. Patinir* (and *J. van Cleve*), Madonna; 273. *J. van Goyen*, Landscape with ferry; 196. *L. Lombard* (?), Last Supper (1530); 11. *Berthelet Flémalle*, Portrait of himself; 195. *L. Lombard*, Flute-player.

Rooms VII-VIII (entrance by Room X): Plaster casts (the adjoining hall is open only on Sunday and during the vacations).

From the S. side of the Place du Théâtre (p. 250) two busy streets, the Rue de la Régence and the Rue de l'Université (Pl. B, C, 3, 4), lead to the University and the bank of the Meuse. A little to the left of the first of these streets stands the **Church of St. Denis** (Pl. C, 3), founded in 987 by Bishop Notger, though the present edifice dates almost entirely from the 15th cent., with additions of the 18th century. An arcade in the S. transept gives access to a small chapel containing a beautiful winged altar in carved oak, which was executed about the beginning of the 16th cent. and divided into 15 compartments, representing (lower row) scenes from the life of St. Denis, and (above) scenes from the Passion. The modern stained glass in the choir is by *Capronnier*.

In the Place Cockerill (Pl. C, 3), at the end of the Rue de la Régence to the left, is the *Post Office*, built in 1900-2 in the Gothic style. Opposite rises the —

University (Pl. C, 3, 4; ca. 2500 students), founded in 1817 as the Netherlands State University for the Walloon district (comp. p. 70), and reorganized in 1835. It is in the Renaissance style, with a plain sandstone façade. Some of the buildings at the back belong to an old Jesuit college, others were built in 1889-93. They comprise lecture-rooms, academic collections, a library (about 250,000 vols. and 1800 MSS.; busts of distinguished professors in the large hall), a laboratory, and a natural history museum containing a fine collection of the fossil bones of antediluvian animals found in the caverns of the environs, especially at Chokier (p. 268) and Engis (p. 269; adm., April to June, Sun. 9-1). — The *Ecole des Mines, des Arts et Manufactures* and an *Ecole Electro-Technique* (Pl. B, 4; known as the 'Institut Montefiore', after its founder) are connected with the University (adm. to these by permission from the director).

Amongst the most celebrated professors who have taught here may be mentioned *Emile de Laveleye* (1822-92), the economist, *Catalan* (d. 1894), the mathematician, *Ste. Beuve* (d. 1870) and *Baron* (d. 1862), the literary historians, *J. Th. Lacordaire* (1801-70), the anatomist, and *André Dumon* (d. 1857), the geologist. A bronze statue of the last-named, by Eug. Simonis, stands in the Place in front of the University.

A little above the University the Meuse is crossed by the *Pont de la Boverie* (Pl. C, 4; 1843), a bridge of four handsome arches, which leads to the Quartier and Station de Longdoz (p. 245). The electric tramway No. 2 (p. 246) crosses this bridge.

On the N.E. the Place du Théâtre (p. 250) is adjoined by the busy Place Verte (Pl. B, 3) and the spacious Place St. Lambert (Pl. B, C, 3), with the principal cafés of the town. Here once stood the Cathedral of St. Lambert, ruined by the French sansculottes and their brethren of Liège in 1794 and completely removed in 1808. Here stood also the episcopal palace, which is now used as the —

***Palais de Justice** (Pl. B, C, 2), erected in 1526-40 by Cardinal Eberhard de la Marck. The façade towards the Place St. Lambert was re-erected in 1736-40 after its destruction by fire, and the whole was restored in 1848-56, when the W. wing, accommodating the *Gouvernement Provincial*, was erected; the W. façade is embellished with sculptures. The building contains two highly picturesque courts, surrounded by vaulted arcades, exhibiting a curious blending of the late-Gothic and Renaissance styles. The cleverly-executed capitals consist of grotesque masks, fantastic foliage, figures, etc. The first court, which serves as a public thoroughfare, has been in part freely restored. The second court (entered also from the Rue du Palais), which has arcades on two sides only, has been laid out as a garden and contains several architectural fragments. The buildings enclosing the second court contain, besides the court-rooms, the *Archives* (adm. 9-3).

The Gouvernement Provincial contains a series of handsome rooms fitted up as a royal residence, which are, however, not always accessible (adm. by the door on the W. side; portier in the hall, to the left). — The *Salle du Conseil Provincial* contains an ancient carved throne; the so-called *Salle des Gobelins* is hung with old Brussels tapestry by D. Leyniers (1750).

The ground in front of the W. façade of the Gouvernement Provincial (see above) ascends rapidly, and the slope *(Place Notger)* is embellished with pleasure-grounds and a fountain. At the corner to the left is the *Théâtre du Gymnase*. Opposite the N.W. angle of the Gouvernement is the *Station du Palais* (p. 245), at the end of the tunnels by which the junction-line passes under the lofty W. quarters of the city. — The Rue Ste. Croix leads hence to the W. to the church of that name (p. 251).

The Place St. Lambert is adjoined on the N.E. by the Place du Marché (Pl. C 3), in which rises the **Hôtel de Ville**, built in 1714-18 and containing several pictures and tapestries. Adjacent is the domed church of *St. Andrew* (1772), now used as the *Exchange*. The square contains also three baroque fountains. The *Fontaine du Perron* in the centre, regarded as the emblem of the city, was erected in 1696 from *Delcour's* designs. The two others bear the arms of the 'bourguemaîtres de la noble cité de Liège', and those of the Bavarian Palatinate (1719).

The adjacent church of St. Antoine (Pl. C, 2), built in the 13th cent., was rebuilt in the 17-18th cent. and restored in 1866. The choir is embellished with four wood-carvings (1750) of scenes from the life of St. Bruno, and frescoes by Carpay of subjects from

the history of St. Anthony (1860-68). — Montagne de Bueren and Parc de la Citadelle, see p. 256.

At No. 108 Rue Féronstrée, a little to the W., at the corner of the Rue Hongrée, is the **Musée d'Ansembourg** (Pl. 2; D, 2), in an aristocratic mansion built in 1735-40 and preserved in its original state. The garden extended down to the river. Adm. free daily except Sat.; in summer 8-12 (Sun. & holidays 9-1) and 2-5; in winter 10-1 2 (Sun. & holidays 10-1) and 2-4. Printed guide 10 c.

Ground Floor. The sitting-rooms have carved window-shutters, old Brussels tapestry, and furniture in the style of Louis XIV and Louis XV. The dining-room has handsome leather hangings and the kitchen is lined with Delft tiles. In the Salon Rouge is a painting by *Gérard de Lairesse* (Orpheus in Hades). — The wrought-iron stair-railing should be noticed. — First Floor. Room I. To the left, two paintings by *L. Defrance* (Women drinking coffee, Men playing cards). In the centre, Liège glass. Room 2, to the right from the staircase, has a ceiling-painting by *J. B. Coclers* (1741). In the centre, Liège faïence (1767-1811) and Spa woodware (p. 277). Rooms 3-7 contain views of ancient Liège and drawings and engravings by early Liège masters: Lambert Lombard (1505-66), Lambert Suavius (d. 1567), Bertholet Flémalle (1614-75), Gérard de Lairesse (1640-1711), Léonard Defrance (1735-1805), and others.

At the N.E. angle of the Place St. Barthélemy, which opens off the Rue Féronstrée (electric tramway No. 1, see p. 246), stands the **Church of St. Barthélemy** (Pl. D, 2), a Romanesque basilica of the 11th cent. (the interior modernized in the 18th cent.), with two towers (chimes). The baptistery, to the left of the choir, contains an interesting *Font in bronze, cast in 1112 by *Renier de Huy* for the Abbey of Orval (p. 235). It rests on ten oxen, and is embellished with five good reliefs, representing John the Baptist preaching, the Baptism of Zacchæus, the Baptism of Christ in Jordan, Peter baptising Cornelius the centurion, and John the Evangelist baptising Crato the philosopher.

Adjacent is the **Maison Curtius** (Pl. 1; D, 2), Quai de Maastricht 10, an interesting limestone and brick building, with a lofty roof and tower and curious sculptures, erected in 1600 for Jean Curtius. It was long used for the Mont de Piété (pawn-office), but in 1909 it was re-opened as the Archæological Museum *(Musée Archéologique)*. Adm. as to the Musée d'Ansembourg (see above). Illustrated catalogue for the Belgian-Roman and Frankish section, 50 c.

Ground Floor. To the right of the entrance is a Liège kitchen of the 17th century. The second door on the right admits to the valuable collection of prehistoric, Gallo-Roman, and Frankish antiquities, found chiefly in the province of Liège. Room I. Terracottas; glass. In the 2nd glass case, Roman bronzes: Ewer and basin, crab, inkstand, bronze pen, fragment of a bronze *Ticket* granting honourable discharge to a legionary (of the time of Trajan; 98 A.D.). Below are small bronze figures of a lion, ram, scorpion, and fish, heads of Satyrs and Medusa, etc., from the so-called Fontaine d'Angleur (p. 258), which was probably a shrine of Mithras. In the 4th glass-case is a vase from Jupille, with reliefs of the gods of the seven planets. — Room II (Salle des Tombes). Belgian-Roman graves with their contents. — Room III. Frankish terracottas, glass, tools, and ornaments. — Room IV. Roman coins found in Belgium.

First Floor. To the left in the anteroom is a Brussels tapestry (18th cent.). The other rooms contain furniture, wood-carvings from

churches, the so-called Vierge de Dom Rupert (a coloured relief of the 11th cent.), Liège glass and pottery, and small curiosities. The two handsome Renaissance chimney-pieces and the Renaissance furniture in the large room (R.V) should be noticed.

SECOND FLOOR. Objects of the Stone Age and other prehistoric antiquities.

The old prefecture in the same street (No. 8) is occupied by a MUSÉE D'ARMES (Pl. 3; D, 2), in which fire-arms are especially well represented. Admission gratis daily, except Tues., 10-12 and 2-6 (2-4 in winter), on Sun. and holidays 10-2 only.

Following the Quai de la Batte and the Quai de la Goffe upstream, we reach the **Pont des Arches** (Pl. C, 3), which spans the Meuse in five flat arches. It was constructed in 1858-62, on the site of the oldest bridge in the town, dating from the 11th cent. but afterwards repeatedly destroyed and renewed. The bridge affords a good survey of the city, extending along the river. The wide Rue Léopold leads hence back to the Place St. Lambert (p. 254).

The S. end of the *Meuse Island* is occupied by the *Jardin d'Acclimatation* (Pl. C, 6, 7) and the *Parc de la Boverie* (Pl. C, 6, 7), containing the *Palais des Beaux-Arts*, an exhibition-building erected in 1904.

Farther to the S. the handsome **Pont de Fragnée** (Pl. C, 8) unites the new quarters on both sides of the Meuse (tramway No. 4, p. 246). The bridge is embellished with groups of tritons and sirens and other bronze sculptures by *N. Rousseau* (1905). At its E. end is a monument, by Th. Vinçotte (1905), to *Zénobe Gramme* (1826-91), whose invention of the ring armature in 1871 was a most important step in the development of the dynamo.

The finest *VIEW of Liège is afforded by the **Parc du Champ des Oiseaux** (Pl. A, 7, 8), above the Station des Guillemins (p. 245), reached by the fine *Avenue de l'Observatoire* (Pl. A, 6, 7; electric tramway A, p. 247). At the top is the *Boulevard de Cointe*, a broad road commanding fine views, which leads to a 'Point de Vue' (Pl. A, 7) and is probably to be prolonged behind the elevated W. portions of the city as far as the citadel. To the S. is the *University Observatory* (Pl. A, 8).

Another magnificent view is obtained from the **Parc de la Citadelle** (Pl. C, 1), 520 ft. above the sea-level, recently laid out on the site of the glacis and bastions of the *Citadel* (now infantry barracks), which was erected by the Prince-Bishop Maximilian Henry of Bavaria after the siege of 1649 (p. 248). Carriages (tariff, see p. 246) approach it by the Rue de l'Académie and the Rue Montagne-Ste-Walburge (Pl. B, 2, 1). Walkers reach it in 20-25 min., either from the Palais de Justice (p. 254) by ascending the steep Rue Pierreuse (Pl. B, 2), or from the Rue Hors-Château by the Montagne de Bueren, a flight of 402 steps beside the Protestant Church (Pl. C, 2). The electric tramway (C; p. 247) may be made use of to the end of the Rue de Campine (Pl. B, 1). The view from the new boulevard on the steep S. slope ('Point de Vue', Pl. C, 2) embraces the extensive city, and the populous and

industrious valleys of the Meuse, the Ourthe, and the Vesdre. The prospect is bounded towards the S. by the mountains of the Ardennes; towards the N. it extends to the Petersberg near Maastricht, with the broad plains of Limburg beyond.

The **Chartreuse** (Pl. E, 5, 6), an abandoned fortress on a height on the opposite bank of the Meuse, also commands a charming though different prospect (finest in the morning). The best point is the garden of the *Hospice de la Chartreuse* (Petites Sœurs des Pauvres), about halfway up the hill. The entrance is from the Rue Thier de la Chartreuse (ring; $^1/_2$ fr. on leaving), past the foot of which runs the tramway E (p. 247). The tramway goes on to *Robermont*, with a fine cemetery.

Excursion to Seraing.

Steamboat ($^3/_4$-1 hr.), in summer only, every $^1/_2$ hr.; fares 15 & 10 c. The boat starts from Coronmeuse (beyond Pl. E, 2) and stops at the Quai de la Batte (Pl. C, 3), the Passerelle (Pl. C, 3), the Ecluse de l'Evêché (Pl. B, 5), Paradis (Pl. B, 6), Fragnée (Pl. C, 7), Rivage en Pot (Pl. C, 8), Kinkempois, Sclessin, Ougrée, Tilleur, and Seraing.

Tramway (40 min.; fares 50 & 40 c.) every 9 min. from the Place du Théâtre (Pl. B, 3), running through the Rue de la Régence, along the Meuse, and viâ the Place de Fragnée (Pl. B, C, 8) to Sclessin, Ougrée, Tilleur, Pont de Seraing (change for Jemeppe), and Seraing (Gare du Nord), and going on to Lize (Biens Communaux).

Railway in about $^1/_4$ hr., either on the right bank of the Meuse from the *Station de Longdoz* to *Seraing*, or on the left bank from the *Station des Guillemins* to *Jemeppe* (distance in each case 5 M.). Comp. p. 268.

The *Excursion to Seraing (comp. Map p. 225) affords a most interesting insight into the extraordinary industry of the Walloon country (visitors admitted to the factories by special permission only). As the steamboat leaves the town it passes under the railway-bridge of Val-Benoît (Pl. C, 8; p. 272), beyond which we notice on both banks numerous iron-foundries and steel-factories of all kinds. — R. *Sclessin*, with blast-furnaces and coal-pits. L. *Ougrée* (rail. stat., right bank). R., beyond the first bridge, *Tilleur* (electric tramway D; see p. 247). The steamboat has its terminus at Seraing, a little above the iron suspension-bridge which connects *Seraing*, on the right bank of the Meuse, and *Jemeppe*, on the left bank. The railway-stations are each about $^3/_4$ M. from the bridge.

Seraing (250 ft.; *Hôt. Bruyère*, Rue Colard-Trouillet 19, 2 min. from the bridge, R. 2-4, D. 2-3 fr.; *Hôt. du Chemin-de-Fer*, near the station), a town with 41,200 inhab. (70,000 incl. the above-mentioned suburbs), has acquired a European reputation on account of its vast iron-works and manufactories. They were founded in 1817 by *John Cockerill* (1790-1840), an Englishman, to whom the works belonged jointly with William I., King of the Netherlands, down to 1830, when he purchased the king's share and thus became sole proprietor. His bronze statue, by A. Cattier, was erected in 1871 on the quay in front of the Hôtel de Ville. The works are now owned by a company (Société Anonyme John Cockerill). Visitors

connected with the iron industry are admitted, on previous written application to the manager, on Tues. and Frid. at 10 a.m. and 2 p.m. precisely.

A building which was formerly a summer-palace of the Prince-Bishops (18th cent.), immediately below the suspension-bridge, now forms the entrance to the establishment. It contains the residence of the manager and the archives and library of the works. The establishment covers an area of 363 acres, 101 of which are occupied by workshops and offices. The society employs about 10-11,000 workmen. The first locomotive engine on the Continent was built at Seraing (1835). The establishment comprises every branch of industry connected with the manufacture of iron, such as coal-mines, blast-furnaces, steel and iron foundries, engine-factories, boiler-factories, bridge construction, a cannon-foundry, the construction of armour-plated turrets, and ship-building (at Hoboken, p. 204).

In the vicinity of Seraing (up the river) are the extensive coal-mines and blast-furnaces of the *Espérance* company; and farther distant, the glass-works of *Val-St-Lambert*, also established by John Cockerill, in a suppressed Cistercian Abbey, one of the largest manufactories of the kind in Europe, employing about 5000 workmen. Steam-tramway to Clavier, see p. 270.

27. From Liège to Jemelle *(Luxembourg)* viâ Rivage.

44½ M. Railway (*Ligne de l'Ourthe*) in 2-2½ hrs. (fares 6 fr. 80, 4 fr. 60, 2 fr. 75 c.). The trains start from the *Station des Guillemins*.

Liège, see p. 245. — The train follows the Verviers line (p. 272) as far as (2½ M.) *Angleur*, where it turns to the S. into the beautiful valley of the *Ourthe*, which intersects the Belgian Ardennes in numerous windings from N. to S. This valley is attractive for walking and cycling tours. On the slope to the left, at the entrance to the narrower part of the valley, which is called the '*Streupas*' *(pas étroit)*, stands the château of *Beau-Fraipont*, with its massive square tower. The train then passes the foot of an eminence crowned with the turreted château of *Colonstère*. On the opposite (right) bank is the château of *Ancre*.

6 M. **Tilff** (245 ft.; *Hôtel de l'Amirauté; Hôt. du Casino*), a large village prettily situated on the right bank of the stream, is much resorted to in summer by the citizens of Liège. About ¾ M. below it is the *Villa Sainval* (p. 272). About ½ M. above Tilff, high above the road, is the entrance to a limestone cavern (adm. 2 fr.; guide at the adjoining cabaret). On the height above it is the château of *Brialmont*.

The train then passes the château of *Monceau*, crosses the river, traverses some rock-cuttings and a tunnel, and reaches (10 M.) **Esneux** (290 ft.; **Hôt. de Liège*, R. 2½-3, D. 3, pens. 6-8 fr., *Hôt. Cobus*, pens. 5-6 fr., both above, near the church; *Hôt. du Pont, Bellevue*, both in the lower part of the village), strikingly situated on and at the foot of a lofty and narrow rocky isthmus, washed on both sides by the river, which here forms a bend about 3 M. in length. The lower part of the village is connected with the upper by a long

flight of stone steps, while the carriage-road describes a long circuit. Fine views from the top, particularly from the *Beaumont*. Near the school is a natural arch of rock. The park of the *Domaine du Rond Chêne* (M. Montefiore) repays a visit. Esneux is the most picturesque spot in the lower valley of the Ourthe, and is a favourite point for excursions from Liège.

Near (12 M.) *Poulseur* (steam-tramway to *Trooz*, p. 272) the train crosses the river, the banks of which are disfigured by extensive limestone and slate quarries. Above the village rises a massive old ruined tower, and opposite formerly stood the castle of *Montfort*, once one of the seats of the 'Quatre Fils Aymon' (p. 261). The valley contracts. The train crosses the Ourthe and reaches (14 M.) **Rivage** *(Hôtel de la Station)*, where the Amblève Railway diverges to the left (see p. 260).

The Ourthe railway beyond Rivage crosses the Amblève and reaches (15 M.) **Comblain-au-Pont** (360 ft.; *Hôt. des Familles*, at the station, with garden, good), a village prettily situated on the left bank of the river, $^3/_4$ M. from the station, which lies at the foot of a precipitous cliff. On a rocky eminence rises the ivy-clad tower of a ruined church. Steam-tramway to (16$^1/_2$ M.) *Clavier* (p. 270).

The train now passes through a tunnel to (17$^1/_2$ M.) *Comblain-la-Tour* (Hôtel de l'Ourthe), situated at the mouth of the Comblain brook, with rocky environs. Light railway to *Ferrières* (7 M.) under construction (to be continued to Amonines, see p. 260). The valley soon expands and becomes more attractive.

20$^1/_2$ M. **Hamoir** (395 ft.; *Hôt. du Chemin-de-Fer*, at the station, R. 1$^1/_2$-2, B. $^3/_4$, D. 2, pens. 5 fr.), a considerable village on the left bank. On the right bank, farther up, lies the château of *Hamoir-Lassus*, with a large park. One of the most picturesque parts of the valley is between Hamoir and Bomal (see below), the scenery being pleasantly varied by meadows, richly-wooded slopes, and frowning cliffs.

Walk. Beyond the château of Hamoir-Lassus, at the first houses of the village of that name, we enquire for the shorter path across the hill, and cross the railway-bridge of *Sy* (Simon's Inn), a small group of houses in a narrow gorge. A path through the meadows here ascends the left bank, passing near the mouth of the tunnel and suddenly affording a view of a narrow and sombre rocky valley. At the end of the tunnel we cross again (ferry) to the farm of *Palogne* on the right bank, and ascend with a boy as guide to the modern château, occupying the site of the castle of *Logne*, which, like the Château d'Amblève, was one of the chief seats of the redoubtable Count de la Marck (p. 261). At the top is a grotto, the *Cave Notre-Dame*. Near the castle runs the Aywaille (p. 261) and Bomal road, by which the latter village may now be reached past the *Roche de Hierneu*.

Beyond Hamoir the train crosses the river several times and penetrates a lofty cliff by means of a tunnel. The large village of (25 M.) **Bomal** (450 ft.; *Hôtel de la Station*), at the mouth of the *Aisne*, commanded by the château with its terraced gardens, is a handsome-looking place.

Excursion recommended to the picturesque rocky valley of the *Aisne*, ascending by *Juzaine* and *Aisne* to (4 M.) *Roche-à-Frêne* (inn), with curious geological strata, and returning by *Heyd*, *Wéris* (918 ft.; Romanesque church; Celtic dolmen), and *Barvaux*. — To *Aywaille* in the valley of the Amblève, viâ *My* and *Harzé*, see p. 261.

The train again crosses the Ourthe, follows the right bank to the village of (27 M.) **Barvaux** (465 ft.; *Hôtel de l'Aigle-Noir*, R. 2, B. 1, D. 2½, pens. 6 fr., with garden; *Hôtel des Ardennes*), with 1100 inhab., and then quits the river in order to avoid the long bend which it makes towards the W.

On the Ourthe, 2 M. above Barvaux, lies the ancient and picturesquely situated, but now insignificant town of **Durbuy** (**Hôtel de Liège*, 100 R. at 2, B. 1, D. 2½, pens. 6½-7½ fr.; *Hôtel de la Montagne*), with 450 inhab. only. The principal features of the place are a mediæval bridge, an old chapel, the ruined old tower of an ancient fortification, and the modernized château of the Counts of Durbuy, now belonging to the Duc d'Ursel.

32 M. **Melreux** (*Hôtel des Etrangers*, well spoken of), the last station on the Ourthe. Light railway to *Amonines* (8½ M.) under construction (to be continued to Ferrières, see p. 259). To Laroche, see below.

Our line crosses the Ourthe and turns to the S.W. 37 M. *Marenne*.

38½ M. **Marche** (710 ft.; *Hôt. de la Cloche*, good; *Hôt. St. Laurent*), the chief town (2900 inhab.) of the *Famenne*, a productive agricultural district. Steam-tramway to Marloie (see below). The village of *Waha*, 1½ M. to the S., contains a small Romanesque church consecrated in 1051.

41 M. *Marloie*. — 44½ M. **Jemelle**, where the line unites with the Brussels and Luxemburg railway (p. 233).

From Melreux to Laroche, 12½ M., narrow-gauge railway in 1¼ hr. (fares 1 fr. 60, 1 fr. 20 c.). 1¾ M. *Hotton* (Hôtel de l'Ourthe); 4½ M. *Rendeux*. On an isolated wooded hill opposite stands the pilgrimage-chapel of *St. Thibaut*, beside which a hermit still dwells.

12½ M. **Laroche** (730 ft.; *Hôt. du Luxembourg*, 50 R. at 2-3, B. 1, D. 3, pens. 5-6 fr.; *Hôt. des Ardennes*, 55 R. at 2-3, B. ¾, D. 2½, pens. 5-6 fr.; *Hôt. Royal; Pens. Villa Beau-Séjour*), a small town, picturesquely situated at the junction of several valleys, and commanded by the frowning ruins of a castle, is a summer-resort with a *Casino* frequented by the English.

Pleasant walks to the *Diable-Château* and to the *Bois de Laroche*. The winding and varied valley of the *Upper Ourthe* presents several points of attraction, *e.g.* the rocks of *Le Hérou* and the junction of the two Ourthes. Excursions may be made also to the *Valley of the Bronze* and the *Vallée des Tombes*.

28. From Liège to Trois-Vierges (*Luxembourg*) viâ Rivage and Trois-Ponts.

56 M. Railway (*Ligne de l'Amblève*) in 3-3½ hrs. (fares 9 fr. 40 c., 7 fr., 4 fr. 70 c.). The trains start from the *Station des Guillemins*.

From Liège to (14 M.) *Rivage*, see R. 27. The Amblève Railway, which connects the Ourthe railway with the line from Spa to Luxem-

bourg, traverses one of the most picturesque valleys of the Belgian hill-country. It at first ascends the right bank of the river, which is here navigable, passing (14½ M.) *Liotte* and skirting the furrowed limestone cliffs of the *Belle Roche*. To the right we obtain a glimpse of the fine rocks of *Halleux*. — Immediately beyond (18 M.) *Martin-Rive* the train crosses to the left bank. On the right bank, to the left, tower lofty rocks crowned with the insignificant ruins of the château of *Amblève*, which are chiefly interesting from their association with the mediæval legend of the *Quatre Fils Aymon*, who are said to have resided here, and with the 'Wild Boar of the Ardennes', who once occupied the castle, and was beheaded at Maastricht in 1485. The keys of the castle are kept at the village (fee). The exploits of this adventurer are admirably described by Sir Walter Scott in his 'Quentin Durward'. His true history is as follows: —

William de la Marck, the scion of a noble family of Westphalia, born about 1446, was educated by Louis de Bourbon, Bishop of Liège. The bravery, or rather ferocity, of his character, procured for him at an early age the sobriquet of the 'Wild Boar of the Ardennes'. Having been censured by the bishop's chancellor on one occasion, he slew that officer, almost before the eyes of his patron, and was banished in consequence. William now sought an asylum at the court of Louis XI. of France, where he planned a revolt in the Bishop's dominions, and received money and troops for the enterprise. On his arrival in the Province of Liège he entrapped the unfortunate Bishop into an ambuscade, and slew him with his own battle-axe. The Liégeois, ever prone to rebellion, now created William their commander-in-chief. He next invaded Brabant, but having been defeated by Archduke Maximilian, he returned to Liège, and allied himself with René of Lorraine against Austria. Maximilian now had recourse to treachery. He bribed Frederick of Horn, William's friend, to betray him. The 'Wild Boar' thus fell into the power of the Austrians, and was conducted to Maastricht, where he terminated his blood-stained career on the scaffold at the age of 39 years. He died bravely, as he had lived, meeting his merited fate with composure.

20 M. **Aywaille** (400 ft.; *Hôt. du Luxembourg*, R. 2¾-5, B. 1, D. 3, pens. 6-9 fr.), a small town with 3500 inhab., is frequented as a summer-resort.

From Aywaille we may follow the road up the valley of the Amblève to *Dieupart*, with its solitary old church, and then cross the river to (1½ M.) *Sougné*, at the foot of the steep cliff known as *Heid des Gattes* ('goat mountain'), below Remouchamps. — A picturesque walk may be taken from Aywaille viâ the village of *Harzé* (with a 16th cent. castle of the De la Marcks) to *My* and *Bomal* (p. 259) in the valley of the Ourthe.

Farther on we cross the river by a viaduct 175 yds. long, commanding a good view of the village of Remouchamps on the left, and of the still occupied château of *Mont Jardin* on the right, peeping down from its lofty situation amid dense foliage. Farther up is the château of M. de Theux.

21 M. **Remouchamps** (423 ft.; *Hôt. des Etrangers*, R. 2-3, B. ¾, D. 2½, pens. from 5½ fr., good; *Hôt. de la Grotte*, both with gardens), one of the prettiest spots in the valley of the Amblève, has a *Stalactite Grotto*, which, however, is far inferior to that at Han-sur-Lesse (p. 231).

The entrance adjoins the Hôtel de la Grotte (admission 3 fr., torches included; costume for ladies 1½ fr.; fee to the guide extra). The grotto consists of an upper and a lower part, to which last a flight of steps descends, and it is traversed by a brook. Another peculiarity which the limestone basin of Remouchamps has in common with other similar districts is the disappearance of almost all the streams in the neighbourhood, towards the N., in subterranean clefts or 'entonnoirs' (funnels), locally called 'chantoirs'. The largest of these is the *Entonnoir of Adseux*, 3 M. to the N. of the village. The traveller follows the road through the romantic *Sècheval* ('dry valley') as far as the village of *Deigné* (718 ft.), whence a boy had better be taken as a guide. — From Deigné viâ *Louveigné* to *Trooz* in the valley of the Vesdre, see p. 273.

A pleasant walk of ½ hr. may be taken over the hills (views) to the S.W. of Remouchamps and then in the upper valley of the Amblève to the prettily situated hamlet of *Sedoz* (inn) and through the *Trou de Quarreux* (restaurant) to *Quarreux* (see below).

From Remouchamps to *Spa* viâ *La Reid*, see p. 279.

Above Remouchamps the river makes a wide bend, which the railway avoids by a tunnel 678 yds. long. The train then crosses to the left bank, passes (22½ M.) *Nonceveux*, recrosses the river, and reaches the *Trou de Quarreux*, a wild rocky caldron, in which the channel of the Amblève is blocked by innumerable boulders. 25 M. *Quarreux*. — 26½ M. *Lorcé-Chevron* is the station for the mineral baths of *Chevron*, in the valley of the Amblève, opened in 1905.

27½ M. *Stoumont* (620 ft.; Hôtel de la Gare, R. 1½-2, B. ¾, D. 2, pens. 5-6 fr.).

The road from the station ascends the right side of the romantic valley of the Amblève to (3 M.) *Stoumont* (1090 ft.), where it unites with the road from Marteau (Spa). It then descends to *La Gleize* (1000 ft.), a village on the road from the Géronstère (Spa) to the Waterfall of Coo (p. 279).

The train now keeps to the right bank, commanding a series of fine views of the picturesque ravine of the *Lienne*. Upstream is *Targnon*, on a hill, through which the line passes by means of a tunnel. 31½ M. *La Gleize* (see above).

33½ M. *Roanne-Coo*. — 34½ M. *Coo* is the station for the *Cascade de Coo*, on the Amblève, ¼ M. distant (Hôt. de la Cascade, with terrace and pavilion, frequently crowded in summer, R. 2, B. 1, D. 3, pens. 6 fr.; Hôt. Baron, R. 1½-2½, pens. 5-6 fr.; Bellevue).

Part of the Amblève is here precipitated through two artificial gaps in the rock, made in the 18th cent., while the rest of the water flows past the openings and reaches the bottom of the rocks by a circuitous course of 3 M. The volume of the cascade is small except in spring.

36 M. **Trois-Ponts** (825 ft.; *Hôt. Crismer*; *Hôt. des Ardennes*), junction of the line to Spa and Pepinster (p. 280), a village named after its three old bridges (over the Amblève, over the Salm, and over another brook), and situated behind precipitous rocks through which the railway passes.

The line now enters the deep, rocky valley of the *Salm* or *Glain*, passes through a tunnel, and follows the left bank of the stream. 39½ M. *Grand-Halleux* (1045 ft.); to the left, the reddish cliffs of

Hourt. — 43 M. *Vielsalm* (inn), at some distance from the village (1204 ft.; Hôt. Bellevue, good) of that name; large slate-quarries in the environs. Steam-tramway to (9½ M.) *Lierneux*, the seat of a lunatic colony, on the Gheel principle (see p. 211), for the Walloon districts of Belgium. — Farther on, to the right, near (44 M.) *Salm-Château*, is the ruined castle of *Salm*, the ancestral seat of the princely family of that name.

The line now quits the valley of the Salm, passes (47½ M.) *Bovigny* (1480 ft.), and beyond (51½ M.) *Gouvy*, Germ. *Geylich* (1530 ft.; Belgian custom-house) crosses the infant *Ourthe* (which rises close to this point) and the watershed between the Meuse and Moselle, which is at the same time the Luxembourg frontier. Branch-line to Libramont, see p. 236. A diligence runs daily from Gouvy to (10½ M.) *Houffalize* (p. 236).

The train descends through the rocky valley of the *Wolx*, cutting off the windings of the stream by two short tunnels. — 56 M. **Trois-Vierges**, Ger. *Ulflingen*, vulgo *Ulven* (*Hôtel Wieser*, at the railway-station; *Railway Restaurant*, very fair), the frontier-station of Luxembourg (p. 281). The French name is derived from the legendary conversion of the three Fates into the Christian virtues of Faith, Hope, and Charity, personified as the daughters of St. Sophia. The parish-church formerly belonged to a Franciscan convent.

A branch-line runs from Trois-Vierges, viâ *Wilwerdingen*, *Lengeler*, *Burgreuland* (with a ruined castle), and *Lommersweiler*, to (18½ M.) *St. Vith*, connecting with the Malmedy and Aix-la-Chapelle and Gerolstein line.

29. From Liège to Maastricht.

18½ M. Railway in 1¼ hr.; trains start from the *Station de Longdoz* (fares 2 fr. 40, 1 fr. 80, 1 fr. 20 c.). — Steamer, see p. 247.

Travellers to Maastricht who intend to return to Liège should leave the bulk of their luggage at Liège, in order to avoid the formalities of the Dutch douane in going, and those of the Belgian in returning.

The train passes under the Chartreuse (p. 257), runs near the right bank of the Meuse for a short distance, and reaches (3 M.) *Jupille* (comp. p. 247), a small town of very ancient origin, with 6300 inhabitants. It was once a favourite residence of Pepin of Héristal, who died here in 714, and it was often visited by Charlemagne also. The train now quits the river, which makes a bend towards the W. — 5 M. *Wandre*; 6 M. *Cheratte*.

8 M. **Argenteau** (190 ft.; *Hôt. du Tourne-Bride*, R. 2, B. ¾, D. 1½-2 fr.) is connected by a tasteful bridge with *Hermalle*, a straw-plaiting place on the opposite bank of the river. Above the village rises an abrupt limestone rock, clothed with oak-plantations and crowned with the modern château of *Argenteau*. The court of the château is connected by means of a lofty bridge with another precipitous rock, on which are remains of the old castle, destroyed

in 1674. The extensive park is open to the public on Thurs. afternoons. — Farther down the river are steep cliffs and large quarries.

Picturesquely situated on the *Berwinne*, 2¼ M. to the E. of Argenteau, are the ruins of the once famous fortress of *Dalhem* (Restaurant Kleuen), formerly in possession of the Counts of Hochstaden mentioned at p. 453.

10 M. **Visé**, Dutch *Wezet* (*Hôt. de Brabant*, good; *Grand-Hôtel*, R. 1½, B. ¾, D. 2½-3 fr., *Hôt. de l'Europe* there two near the station), with 3600 inhab., is the seat of the Belgian custom-house, and a great centre for rearing geese. The parish-church contains the *Châsse de St. Hadelin*, a silver reliquary with fine reliefs (ca. 1100). Quaint *Hôtel de Ville*. The *Lorcto Chapel*, on the hill, is a pilgrim-resort. Another fine view is obtained from the high-lying village of *Hallembaye*, 1½ M. to the W. — The train crosses the frontier and enters the Dutch province of *Limburg*.

12½ M. **Eysden**, with the Dutch custom-house and an old château of the Counts de Gelocs, is situated amid fruit-trees and luxuriant pastures. — 16 M. *Gronsveld*. On the opposite bank of the Meuse are seen the tufa rocks of the Petersberg, rising 330 ft. above the river (p. 267).

18½ M. *Maastricht*.

Maastricht. — The Railway Station (Pl. C, 2; *Restaurant*), on the right bank of the Meuse, in the suburb of *Wyk*, 1 M. from the centre of the town, is used also for the lines to Roermond and Venlo (p. 453) and to Hasselt and Antwerp (R. 15); the latter line has a second station outside the *Boschpoort* (Pl. B, 1). — Steamer to Liége, see p. 247 (pier at Pl. B, 3).

Hotels. Hôtel du Lévrier et de l'Aigle-Noir (Pl. a; B, 2), Boschstraat 76, 45 R. at 2¾-3¼, B. ¾, D. 2 fl.; Grand-Hôtel de l'Empereur (Pl. b; C, 2), near the station, 26 R. at 1½-2, B. ¾, D. 1¼ fl., well spoken of; Hôtel Derlon (Pl. c; B, 3), Onze Lieve Vrouwe Plein 6, 20 R. from 2, B. ¾, D. 1½ fl.; Hôtel Willems (Pl. d; C, 2, 3), Station-Straat 52, with restaurant, 25 R. at 1¾-2½ fl., B. 60 c., D. 1¼ fl.; Hôtel Suisse (Pl. e; B, 3), Vrythof 11, 18 R. at 1-1¼, B. ½, D. 1-1½ fl., with café-restaurant; Hôtel Continental (Pl. f; B, 3), Kleine Staat 20, 20 R. at 1¾-2 fl. (incl. B.), D. 1¼ fl.; Hôtel Petri (Pl. g; B, 3), Breede Straat 11, 16 R. from 2 fl. (incl. B.), D. 1½ fl.; Hôtel Wilhelmina (Pl. h, C, 3; Jewish), on the Wilhelmina Singel, 35 R. at 1¾-2¼, B. ¾, D. 1½ fl.

Cafes-Restaurants. *Kaiser* (*Café du Casque*), D. (at noon) 1½ fl., *Aux Pays-Bas* (with rooms), *Ratskeller*, *Momus*, all in the Vrythof (Pl. A, B, 2, 3), the first-named on the N. side, the others on the E. side.

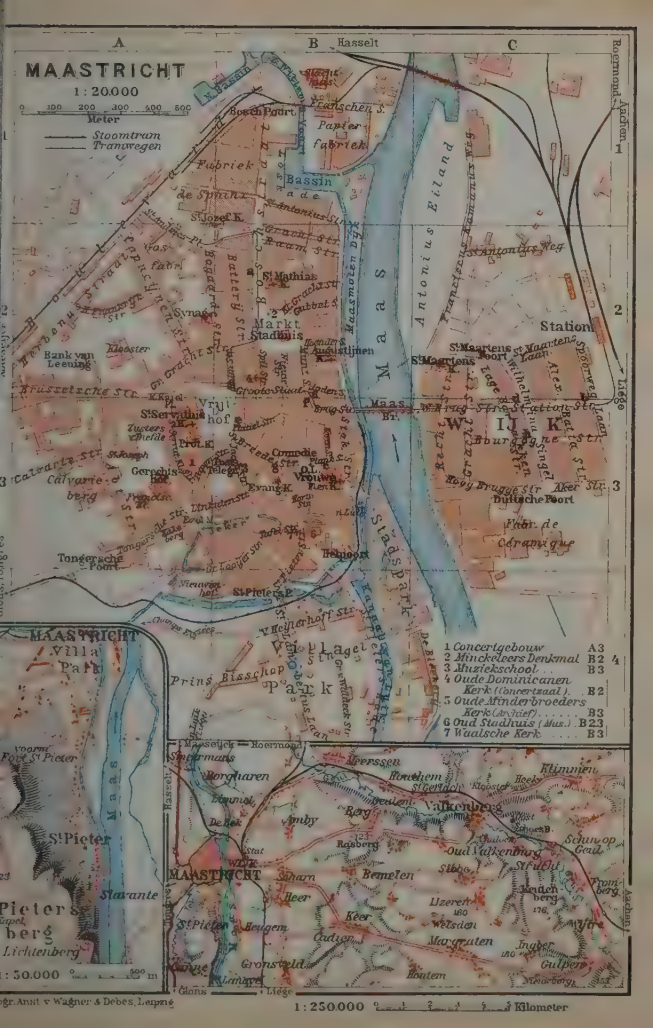
Booksellers. *L. Nygels*, Groote Staat 38 (Pl. B, 2); *Rosenkranz*, Groote Staat 65. — **Money Changers.** *Hering*, *Vrythoff*, *& Co.*, Papen-Straat 13 (Pl. A, B, 3).

Post & Telegraph Office (Pl. B, 3), St. Jacob Straat 2.

Tramway from the station to the Vrythof 5 c. — *Carriage* from the station into the town 50 c.; to Slavante (Petersberg) and back 4, to Valkenburg 6 fl.

Principal Attractions (½-1 day). *Hôtel de Ville*, *Churches of St. Servatius* and *Notre Dame*, *Petersberg*. Excursion to *Valkenburg*, see p. 209.

Maastricht (138 ft.), the capital of the Dutch part of the province of Limburg on the left bank of the Meuse, with 37,550 inhab. and many industries (large factories for pottery, crystal, glass, and paper, and several breweries), has a small harbour for the Liége and Zuid-Willem Canals (p. 435), and is interesting to lovers of art on account of its ancient churches and their treasures.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Weerdenhof
St Pieter K.
Stadspark
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Maas Trecht (Trajectum ad Mosam) is the *Trajectum Superius* of the Romans (the 'lower ford' was at Utrecht, p. 438), where the road from Bavay (p. 238) to Cologne crossed the river, and from 382 to 721 was the seat of a bishopric, transferred hither from Tongeren by St. Servatius (d. 384). It belonged to the Frankish kings, several of whom resided in the adjacent Meerssen (p. 209), and after 1204 was in the joint possession of the Dukes of Brabant and the Prince Bishops of Liège, under the administration of an 'Indivisen Raad'. In 1576 Maastricht, which had thrown in its lot with the Netherlandish patriots, was won back by the Spaniards after a short resistance; but it was again besieged in 1579 by Spanish troops under the Duke of Parma, and on this occasion held out for four months. The garrison, which consisted of 1200 soldiers (French, English, and Scottish), 7000 of the townspeople, and 1000 peasants from the environs, finally succumbed on June 29th. The victors plundered the town for three days and put 8000 of the inhabitants to death. In 1632 the town was captured by Prince Fred. Henry of Orange, and in 1673, 1748, and 1794 by the French. Maastricht was successfully maintained by the Dutch against the Belgians in 1830.

From the railway-station (Pl. C, 2) the Station-Straat and the Brugstraat lead through the quiet suburb of *Wyk* to the Meuse, on which, a few paces to the right, stands the modern Gothic *Church of St. Martin* (Pl. C, 2), built by P. J. H. Cuypers.

The *Meuse Bridge* (Pl. B, 3), with its nine arches, crossing the river and the Liège Canal, was erected in 1280-98 and rebuilt in 1683. About 220 yds. farther up a Roman bridge once crossed the river.

Crossing the bridge to the left bank of the river, we bear to the right from the Brugstraat into the Kleine Staat and reach the so-called **Old Hôtel de Ville** (*Oud Stadhuis;* Pl. 6), also called the *Dinghuis*, of the end of the 15th cent., now used as a *Provincial Museum (Oudheidkundig Museum)*, containing Roman and mediæval antiquities (adm. 9-4; 25 c.). — Hence the Groote Staat leads to the W. to the Vrythof (p. 266), while the Muntstraat leads to the N. to the market-place. In a side-street off the Muntstraat stands the former *Augustine Church*, with a fine E. façade in the baroque style, facing the Meuse.

The **Stadhuis**, or *Hôtel de Ville*, with its clock-tower, situated in the Groote Markt (Pl. B, 2), was erected in 1658-64 by *Pieter Post*, and deserves a visit on account of the fine proportions of the interior. Adjoining the domed entrance-hall are several rooms containing pictures, old leather hangings, and Brussels tapestry by *Van der Borght* (1702), representing the history of the Israelites in the wilderness (open on week-days 9-6, Sun. and holidays 9-1; fee 25-50 c.). — To the N. of the Stadhuis, at the beginning of the Boschstraat, a bronze statue, by B. van Hove (Pl. 2; 1904), commemorates *J. P. Minckeleers*, the chemist, one of the discoverers of coal-gas (18th cent.). The R. C. *Church of St. Matthew* (*St. Matthiaskerk;* Pl. B, 2), is a late-Gothic building of the close of the 15th century.

From the S.W. corner of the Market the Spilstraat leads to the Groote Staat, in which, on the right, stands the former *Church of the Dominicans* (Pl. 4; now a concert-hall), a fine Gothic building with noteworthy mural paintings (1337).

The Vrythof (Pl. A, B, 2, 3), the focus of the town's activity, is planted with lindens and contains the clubs and principal cafés. At its S.W. end lie the church of St. Servatius and the Protestant church.

The ***Church of St. Servatius** (Pl. A, 3), founded by Bishop Monulphus (560-599), is the oldest church in the Netherlands. The E. crypt, with the tomb of St. Servatius (rediscovered in 1881), dates from the original building, as does also the body of the church, though now freely modernized, with vaulting of the 15th century. The narthex or porch of the rich Romanesque W. portion, surmounted by three towers, dates presumably from the time of Charlemagne. The W. crypt, the transepts, the choir, and the two low E. towers (restored) belong to the beginning of the 11th century. The richly sculptured Gothic S. portal (protected by a glass screen) is of the 13th cent.; and the Gothic cloisters on the N. side of the church (almost entirely renewed) are of the 15th century.

In the Interior (usual entrance on the S. side; sacristan, Keizer Karlplein 5) the chief feature of interest is the **Emperor's Hall* (restored in 1898) over the porch, with domed roof, reached by two easy winding staircases of stone. In front of the narthex stands a marble statue of Charlemagne by *W. Geefs* (1843); against the pedestal are exhibited remains of a stone altar to the Madonna (12th cent.), with the oldest fixed reredos extant. — The modern pulpit, on the right side of the nave, is by *P. J. H. Cuypers*. — In the choir, behind the high altar, is the late-Romanesque *Reliquary of St. Servatius (12th cent.), in the form of a church, 5 ft. 9 in. in length, 19 in. in breadth, and 27 in. high. It is executed in gilded and enamelled copper, and embellished with filigree work and precious stones.

The Church Treasury *(Schatkamer)*, which since 1873 has occupied a chapel of its own, is worthy of inspection (fee, including both crypts, 1 fl.; more than one pers. 50 c. each; illustrated catalogue 50 c.). The objects shown, said to have belonged to St. Servatius, include a key of electrum (a mixture of gold and silver) presented to the saint by Pope Damasus (376), his crozier, stick, and portable altar. An enamelled golden cross, with an antique cameo and the figure of Christ carved in ivory, dates from the 10th century. Textile fragments of the 4-16th cent.; ecclesiastical utensils of the 13-16th cent., etc.

The *Protestant Church* (Pl. A, 3), formerly the baptistery of the cathedral (St. Janskerk), is in its present form a late-Gothic structure of the 15th century. It became the Protestant church in 1663. The handsome W. tower is 250 ft. in height.

From the Vrythof we pass to the S.E., through the Breede Straat, to the *Onze Lieve Vrouwe Plein* (Pl. B, 3).

The ***Church of Notre Dame** (Pl. B, 3), or *Onze Lieve Vrouwekerk*, a late-Romanesque edifice of the 11th cent., erected on Roman foundations, has been restored since 1895. The massive W. end is flanked by two round towers (restored). The late-Romanesque choir, with its ambulatory and columns with richly decorated capitals, dates from the beginning of the 13th century. The large crypt below the choir (with nave and aisles) is of the same period, but the W. crypt belongs to the original building. The handsome Gothic cloisters are of the 14th century.

The treasury (adm. 25 c.; sacristan, Haven-Straat 15) contains a dalmatic of the 7th cent., an enamelled silver relief (a Byzantine work of the 11th cent.), an Oriental horn (12th cent.), and a reliquary in rock-crystal and copper gilt (13th cent.).

From the S.W. corner of the Onze Lieve Vrouwe Plein the Korte Straat leads to the St. Pieter Straat, in which (on its left side) is the former *Church of the Minorites* (*Minderbroederskerk*; Pl. 5, B, 3), dating from the 13th cent. and restored by P. J. H. Cuypers in 1880. This church now contains the *Town Library* (open 9-12; on Tues., Thurs., & Sat., also 2-3) and the *National Archives* (open on week-days, 10-3 or 10-4; entr., Oude Minderbroeders-Straat).

The Oude Minderbroeders-Straat leads to the right to the *Helpoort* (Pl. B, 3) and other remains of the **Town Walls** (late 13th cent.). A few paces to the S., between two *Bastions* (16th cent.) washed by the Jeker, is a point commanding a picturesque view of the Helpoort, the chief churches of the town, and the Villa Park to the S.

We now return to the N. along the town-wall, pass the berth of the Liège steamers (Pl. B, 3), cross the canal to the right, and enter the small *Stads-Park* (Pl. B, 3, 4), with a restaurant and pretty view of the Meuse. Concerts take place here in summer on Tues., Thurs., and every second Sun., at 6 or 7 p.m. (25 c.).

A visit to the old quarries which honeycomb the chalky tufa mass of the ***Petersberg** (400 ft.), to the S. of Maastricht, takes 2-3 hrs. (cabs, see p. 264). Walkers (40 min.) may follow the Hooge Dyk, leading from the Stads-Park (see above) along the E. side of the Liège Canal. The entrance is at the suppressed Servite monastery of *Slavante* (14th cent.), now a restaurant (fine view), where admission-tickets are issued (1 pers. 2 fl., each addit. pers. 50 c.; small fee to guide). The invariable temperature of the interior is about 45° Fahr., so that visitors should beware of entering the caverns in a heated condition. The quarries were worked from Roman times down to the end of the 19th century. The soft stone is easily sawn into blocks and hardens on exposure to the atmosphere. Massive square pillars of it have been left to support the vast labyrinth of galleries, that ramify over an area about 3 M. long by $1\frac{1}{2}$ M. broad. The soft, friable nature of the stone deadens every sound, so that footsteps are inaudible at a very short distance. Admission to a small palæontological collection is included in the entrance-fee, but most of the fossils discovered in the quarries are in the University museum of Liège (p. 253).

Those who are not pressed for time should proceed to the S. to visit the picturesque ruin of *Lichtenberg*, which overlooks the valley of the Meuse as far as Visé, and then return to the town viâ the crest of the Petersberg and past the dilapidated citadel of *St. Pieter* (1700). — At *Petit-Lanaye*, the first Belgian steamboat-station, about 1 M. to the S. of Slavante, is the attractive château of *Caestert*

A pleasant road (cab, see p. 264) leads from Wyk to (7½ M.) Valkenburg (p. 209) viâ the *Rasberg* (405 ft.; good views) and *Berg*, where a road to Geulem (p. 210) diverges on the left.

STEAM TRAMWAYS run from Maastricht to the S.W. to *Tongeren* (p. 434), and also through the valley of the *Jeker* to (14 M.) *Glons* (p. 434). The latter passes (4½ M.) *Canne*, the Belgian frontier-station, on the W. verge of the Petersberg, with the foundations of an old episcopal castle, a château of 1698, and the grotto of *Tiendenschuur* (entr. in the Cannerbosch; no guide). — Another STEAM TRAMWAY runs to the N., viâ (4½ M.) *Lanaeken* (steam-tramway to Tongeren, see p. 434), to (20 M.) *Maeseyck* (p. 209).

Railway to *Aix-la-Chapelle*, *Hasselt*, and *Antwerp*, see R. 15; to *Venlo*, *Nymwegen*, and *Rotterdam*, see RR. 57, 58.

30. From Liège to Namur.

37½ M. RAILWAY *(Compagnie du Nord-Belge)* in 1-2 hrs. (fares 5 fr. 70, 4 fr. 30, 2 fr. 85 c.). This line is part of that from Cologne to Paris, viâ Liège, Charleroi, and Maubeuge. The North Express (St. Petersburg to Paris) and most of the other international fast trains start from the *Station des Guillemins* (p. 245) at Liège; other trains start from the *Station de Longdoz*.

This part of the valley of the Meuse is remarkably picturesque and attractive. Bold cliffs, ruined castles, rich pastures, and thriving villages are passed in uninterrupted succession, while numerous coal-mines and manufactories with their lofty chimneys bear testimony to the enterprising character of the inhabitants. The whole district is densely peopled, the land well cultivated, and the scenery pleasantly diversified with hop-gardens, corn-fields, meadows, and (near Huy) vineyards (the only ones in Belgium), but many of the prettiest points escape the railway-traveller. The quarries on both banks yield excellent marble.

Liège, see p. 245. — The trains starting from the Station des Guillemins follow the left bank of the Meuse viâ (3½ M.) *Tilleur*, (5 M.) *Jemeppe-sur-Meuse* (branch to Hannut, p. 270), and (6 M.) *Flémalle-Grande*. Those starting from the Station de Longdoz follow the line on the right bank, used mainly for goods-traffic, viâ (4½ M.) *Ougrée*, (5½ M.) *Seraing* (p. 257), and (7 M.) *Val-Saint-Lambert* (steam-tramway to Clavier, p. 270). All these places are picturesquely situated, with numerous manufactories and coal-mines. Val-St-Lambert was until the Revolution the seat of one of the wealthiest Cistercian monasteries in the country, now succeeded by one of the most important glass-works (p. 258). The two routes unite at (7½ M.) *Flémalle-Haute*, a considerable village.

Farther on, to the right, on a precipitous rock rising almost immediately from the river, stands the château of *Chokier*, with its red tower and massive walls, dating partly from the 18th century. It is the ancient seat of the Surlet de Chokier family. Then, at some distance from the river, on the right, the castle of *Aigremont*, with its white walls, rising conspicuously on the crest of a lofty hill,

belonging to Count d'Oultremont. It is said to have been erected by the Quatre Fils Aymon (p. 261). In the 15th cent. it formed the central point of the warlike exploits of William de la Marck, the 'Wild Boar of the Ardennes' (p. 261). — To the left, opposite (10 M.) *Engis*, stands the château of *Engihoul*. In 1829 numerous fossil bones (now in the museum of Liège University) were discovered by Dr. Schmerling in the limestone rocks around Engis, from which he deduced the then novel theory of the existence of a prehistoric race of human beings.

12 M. *Hermalle-sous-Huy*, with a château and park, is another picturesque spot, between which and Neuville the scenery is less attractive and the banks are flatter. Farther on, at (13½ M.) *Flône*, are the large buildings of a former nunnery (16th cent.); and on the hill above them, to the right (1½ M.), is Baron Van den Steen's château of *Jehay*, which contains a collection of paintings.

14 M. *Amay*, a village at some distance from the river, possesses a Romanesque church with three towers. *Neuville*, a château of the Prince de Ligne, beyond which the scenery again becomes more picturesque, lies nearly opposite (15½ M.) *Ampsin*, where a ruined tower stands on the bank of the river. In the neighbourhood is the large *Corphalie Zinc Foundry*. The train continues to skirt the hills on the left bank, of which no view is obtained.

18 M. **Huy.** — **Railway Stations.** *Huy-Nord*, ¾ M. from the town; *Huy-Sud*, see p. 270. — **Hotels.** HÔT. TERMINUS, opposite the N. station. — HÔT. DE L'AIGLE-NOIR, in the town, below the bridge, R. from 2, D. 3, pens. from 6 fr., good.

Huy (245 ft.), Flem. *Hoei*, a town with 14,100 inhab., the largest in the Condroz (p. 233), is picturesquely situated mainly on the right bank of the Meuse, at the mouth of the *Hoyoux*. The *Citadel*, constructed in 1822 and strengthened in 1892, rises from the river in terraces. The works are partly hewn in the solid rock. From the railway-station we follow the new Boulevard du Nord for 6 min.; we then turn to the right by the Rue St. Pierre and (in 4 min. more) to the left by the Rue Neuve, cross the bridge over the Meuse, and in 5 min. reach the **Collegiate Church (Notre Dame)*, a fine structure in the most perfect Gothic style, begun in 1311 but renewed after a fire in the 16th century. The elaborate rose-window above the W. portal and the Bethlehem Portal, on the E. side, with sculptures dating from the latter half of the 13th cent., should be noted. In the interior there is a modern Gothic reliquary on the high-altar, and the treasury contains some notable articles. We proceed to the left (E.) from the church viâ the Rue Pont-des-Chaînes, whence the (2 min.) Rue Fouarge leads to the right to the Grand' Place, in which is a pretty fountain with bronze figures (15th cent.). On the promenade skirting the Meuse, 5 min. below the bridge, is a statue, by W. Geefs, of *Jos. Lebeau*, a Belgian statesman, born at Huy in 1794. — The abbey of *Neumoustier*,

founded by Peter the Hermit (d. 1115), formerly stood about 5 min. farther on, and the great preacher of the Crusades was himself buried there. A statue (by Halleux; 1858) has been erected to him in the garden of the old abbey.

The best views of the banks of the river, which are especially beautiful above the town, are obtained from the bridge over the Meuse and from beside the chapel of *St. Léonard*, to the W. of the town.

From Statte (Huy) to Ciney, 26 M., railway in 1½-1¾ hr. (fares 4 fr., 2 fr. 70, 1 fr. 60 c.). The trains call at *Huy-Sud*, on the right bank of the Meuse, and then ascend the pleasing valley of the *Hoyoux*. Numerous paper-mills in the lower part of the valley. — 4½ M. *Barse*. — 7 M. *Modave*, whence a visit may be paid to the (½ hr.) *Château of Modave (17th cent.), most picturesquely situated on a lofty rock. Admission to the château with permission of the proprietor only. The park is shown by the gardener, who opens the lower gate, from which the station may be regained. At the base of lofty cliffs below the station lies the hamlet of *Pont-de-Bonne* (600 ft.). — 11 M. *Clavier* (steam-tramway to Val-St-Lambert, 15½ M., see pp. 268, 258; to Comblain-au-Pont, 16½ M., p. 259). Then *Les Avins-en-Condroz*, *Havelange* (1010 ft.), *Hamois-en-Condroz*, *Emptinne* (785 ft.). — 26 M. *Ciney*, see p. 283.

From Statte (Huy) to Landen, 21 M., railway in 1-1¼ hr. (fares 3 fr. 30, 2 fr. 20, 1 fr. 30 c.). — At (3½ M.) *Moha*, with a ruined castle, the line begins to ascend the picturesque valley of the *Mehaigne*, a tributary of the Meuse. From (5 M.) *Huccorgne* a light railway runs to *Hannut* (see below) viâ *Burdinne* (branch to *Couthuin*), *Acosse*, and *Embresin* (p. 237). — 7 M. *Fumal* has an old castle; 10 M. *Fallais* has a Romanesque church and a tastefully restored château; 10½ M. *Braives*. The country now becomes flat. — 20½ M. *Avennes*. From (15 M.) *Hannut* a light railway runs to Huccorgne (see above), and another to Jemeppe-sur-Meuse (p. 268) viâ Omal (on the line from Waremme to Huy, p. 238) and *Horion-Hozémont* (branch to Fexhe-le-Haut-Clocher, p. 238). — 18 M. *Avernas*; 20 M. *Wamont*. Then (21 M.) *Landen*, see p. 238.

Steam Tramways connect Huy with *Andenne* (see below), with *Courrière* (p. 233), and with (16 M.) *Waremme* (p. 238). The two first start at the Collegiate Church (p. 269), the last beside Huy-Nord Station.

Tunnel. — 19½ M. *Statte*, a suburb of Huy, picturesquely situated on the left bank of the Meuse, and junction of the line from Landen to Ciney, which here crosses the river (see above, and comp. Map).

20½ M. *Bas-Oha*. On the height opposite are the ruins of the castle of *Beaufort*, destroyed in 1554, which is once more in the possession of the Duke of Beaufort-Spontin.

25 M. *Andenne-Seilles*. On the left bank, where the railway-station is situated, lies the straggling village of *Seilles*, the last in the district of Liège. There are several lime-kilns here, and a château restored in the style of the 15th century. Opposite Seilles, and connected with it by means of a bridge, lies **Andenne** (260 ft.; *Hôt. de Thier; Hôt. du Commerce*), with 8000 inhab., a busy town, with paper, fayence, and other manufactories. Down to 1785 a religious establishment of 32 sisters of noble family, not bound by any vow to abstain from matrimony, had existed here for upwards of a thousand years. It is said to have been founded about 680 by St. Begga,

mother of Pepin of Héristal. The church contains the Renaissance reliquary of St. Begga, and a wonder-working marble tablet of the saint. Fine view from *Mount Calvary*.

Steam Tramways run from Andenne to the W. viâ (3 M.) *Sclayn* to (7 M.) *Samson* (see below); to the N.E. viâ (4 M.) *Givet* to (8 M.) *Huy* (p. 269); to the N.W. viâ (8 M.) *Forville* (p. 224) to (12½ M.) *Eghezée* (p. 237); and to the S. viâ (7 M.) *Ohey* (p. 233) to (10 M.) *Sorée* (835 ft.).

Tunnel. — 29 M. *Sclaigneaux* is noted for the curiously jagged character of the red oolitic cliffs. A handsome bridge crosses the Meuse to *Sclayn* (Hôtel des Etrangers; Hôtel-Café de la Renaissance), a beautifully situated village frequented as a summer-resort, with a quaint old Romanesque church. — At (30 M.) *Namèche*, another pleasant village in the midst of fruit-trees, the river is crossed by an iron bridge. On the opposite bank, in the valley of the *Grand-Pré* and almost hidden from the railway, lies **Samson** *(Hôtel Suisse)*, a village at the foot of a picturesque cliff of white limestone. Above Samson are a modern château and the ruins of a castle believed to date from the 12th cent. and destroyed in 1691. — Steam-tramway to *Andenne*, see above.

A pleasant walk leads from Samson to the S., viâ *Goyet* (with prehistoric caves; footpath viâ *Haltinne* to Andenne) and the beautifully situated château of *Faulx*, to (4½ M.) the scanty ruins of the famous *Abbey of Grand-Pré*, destroyed during the French Revolution. — In the lateral valley above Faulx lies the well-preserved château of *Arville*.

On the left rises the château of *Moinil*; then that of *Brumagne*, the property of Baron de Woelmont.

32 M. *Marche-les-Dames* (Hôtel Bellevue, R. 2¼, B. ¾, D. 2½, pens. 6 fr.), adjoining which are the iron-works of *Enouf*. The modern château of the Prince d'Arenberg, with its gardens, amidst the trees on the rocky slope, is named after an abbey founded (in a side-valley) in 1101 by 139 noble ladies, the widows of Crusaders who had accompanied Godfrey de Bouillon to the Holy Land. A pleasant walk on the left bank, affording fine views of the river and the rocks of Samson, leads hence to Sclaigneaux (see above).

On the left rise the huge cliffs of *Lives*. We next pass a number of lofty conical cliffs; then, on the right (34½ M.), appear the massive rocks of the *Grands Malades*, so-called from a hospital for lepers, situated here in the middle ages.

37½ M. **Namur**, see p. 221.

31. From Liège to Aix-la-Chapelle.

35 M. Railway in 1-2¼ hrs. (fares 5 fr. 50, 4 fr. 20, 2 fr. 90 c.). In the reverse direction: express from Aix-la-Chapelle to Liège 4 *M* 60, 3 *M* 40 pf.; from Cologne to Liège 10 *M* 90, 7 *M* 20, 4 *M* 65 pf.; from Cologne to Brussels 19 *M* 20, 12 *M* 80, 7 *M* 80 pf. (The German mark, worth 1s. Engl., is divided into 100 pfennigs.) Between Verviers and Aix-la-Chapelle (and Cologne) several of the express trains have first-class carriages only. — Luggage is examined at Herbesthal, the Prussian frontier-station; in the reverse direction at Verviers. Passengers by the North, the Vienna (Ostend), and the Carlsbad (Ostend) expresses have their luggage examined at Welkenraedt (p. 275).

The country traversed by the line between Liège and the Prussian frontier is remarkable for its picturesque scenery, busy manufactories, and pretty country-houses, while the engineering skill displayed in the construction of the line is another point of interest. The picturesque stream which the line crosses so frequently is the *Vesdre* (Ger. *Weser*). The rock penetrated by most of the tunnels is a bluish limestone, frequently veined with quartz, and often used for building purposes. This is the most beautiful part of the journey between England and Germany, and should if possible be performed by daylight.

Besides the main line described below another line runs from LIÈGE TO VERVIERS-OUEST viâ HERVE (25 M., in 1¾ hr.). — From (2½ M.) *Chênée* (see below) the train ascends a steep gradient through the valley of the Vesdre viâ (3½ M.) *Vaux-sous-Chèvremont* and (5½ M.) *Bois de Breux* (p. 247) to (10 M.) *Piéron* (815 ft.). — 15 M. *Herve* (950 ft.; Hôt. du Chemin-de-Fer et Poisson-d'Or, R. 1½, B. ¾, D. 2 fr.) is known for its cheese. — From (17 M.) *Battice* (1080 ft.) a branch runs to (13½ M.) *Bleyberg* (p. 274), viâ (7 M.) *Aubel* and (10 M.) *Hombourg*. — Near (21½ M.) *Dison* (640 ft.; Hôt. de Paris) the train traverses numerous viaducts and tunnels. — 25 M. *Verviers-Ouest*, see p. 273.

Liège, see p. 245. The train starts from the *Station des Guillemins* at Liège, crosses the handsome *Pont du Val-Benoît* (view of Liège to the left) and the Meuse railway (p. 268), skirts the mountain-spur of *Kinkempois*, with its château, and beyond (1½ M.) *Angleur* (junction of the *Ligne de l'Ourthe*, for which see p. 268) passes the zinc-foundry of Vieille Montagne (p. 274) and crosses the *Ourthe* near its confluence with the *Vesdre*.

2½ M. **Chênée** (243 ft.; 9700 inhab.), at the mouth of the Vesdre, is a busy manufacturing place with copper-foundries and glass-works. — Branch-railway to Battice (see above); tramway to Liège (see p. 247).

5 M. **Chaudfontaine** (265 ft.; **Gr.-Hôt. des Bains*, pens. 7-10 fr.; *Hôt.-Restaurant du Pont*, by the bridge; *Hôt. de la Rotonde*; carriages and donkeys at the station), a straggling watering-place prettily situated on the left bank of the Vesdre at the foot of a wooded ridge, attracts numerous visitors from Liège, from which it is reached also by local trains starting from the Station de Longdoz (p. 245). The thermal spring (97° Fahr.) is situated on an island in the river. The station lies on the right bank. Straight in front (on the right, the 'Kursaal') is a suspension-bridge leading to the Gr.-Hôt. des Bains. Farther on, to the left, is the main street, with the post-office and the modern church on the right. From the post-office a pleasant path (to the left after a few yds.) leads to the top of the hill which rises above the village and commands a fine view of Chaudfontaine; after a walk of 25 min. we may descend to the right to (10 min.) the Gr.-Hôt. des Bains. — A pleasant walk (2 hrs.) leads past *Embourg*, with a small fort belonging to the circumvallation of Liège (p. 248), and the park of the *Villa Sainval* or *Neef* (no adm.), to *Tilff*, in the valley of the Ourthe (p. 258).

Beyond a tunnel we reach (7 M.) *Trooz* (305 ft.; Gr.-Hôt. de la Station). On the rocks to the right is perched its turreted old castle.

A picturesque route leads from Trooz viâ *Prayon* into the gorge of the Soumagne, with its picturesque limestone cliffs, where the stream

occasionally disappears from view. Another pleasant walk may be taken to the S. through the rocky valley of *Mosbeux*, with a handsome château, viâ *Louveigné* (805 ft.) and *Deigné*, to (2½-3 hrs.) *Remouchamps* (p. 261).

From Trooz a light railway runs viâ *Sprimont* to *Poulseur* (p. 259).

Several tunnels now bring us into the weapon-manufacturing part of Belgium. Various châteaux are passed (*Fraipont-Bas*, *Colonheid*, etc.). Beyond (10 M.) *Nessonvaux* (360 ft.) the line passes through four tunnels. — About 2 M. farther on, to the right, is the *Château des Masures*, with a large park.

13 M. **Pepinster** (445 ft.; *Hôt. de Bellevue*, R. 2, D. 1½ fr.; *Buffet*), with 3000 inhab., is the junction for Spa and Luxembourg (see R. 32). The name is said to be derived from Pepin, the Frankish majordomo (p. 434).

Beyond (15 M.) *Ensival* (500 ft.), on the left, we thread a tunnel.

16 M. **Verviers.** — **Railway Stations.** 1. *Verviers-Ouest*, the main station (restaurant), with the Custom House; the examination of registered luggage entering Belgium (comp. p. xx) entails a long wait.. — 2. *Verviers-Est*, the station for Vienna, Ostend, and the North Express, and also a secondary station serving the E. quarters of the town.

Hotels. Hôt. du Chemin-de-Fer, Rue de la Concorde 53, opposite the Jardin de l'Harmonie, ½ M. from the station, 30 R. at 2½-6, B. 1¼, dej. 2¼, D. 3½ fr., good; d'Allemagne, Rue de la Station, D. 1½ fr.; St. Jean, Rue Xhavée 1, near the Place Verte, 20 R. at 2-4, B. ¾, déj. 1½, D. 2 fr.; Royal, Place Verte. — *Café des Neuf Provinces* and several brasseries in the Place Verte. — *Cabs.* Per drive with one horse 1 fr., with two horses 1½ fr.; double fares at night (11-6); two-horse cab to La Gileppe (p. 274), 10 fr. — *Electric Tramway* between the stations and to *Heusy* (p. 274), *Ensival* (see above), etc. Electric light-railway viâ Diège to Spa projected.

Verviers (540 ft.), with 49,000 inhab., 73,000 including the suburbs, is situated chiefly on the left bank of the Vesdre, in the valley and on the slope of the hill. It is the centre of a very important cloth-making industry, which has flourished here since the 18th cent.; wool-dyeing and tanning also are carried on. From the principal railway-station we follow the Rue de la Station to the right, then turn to the left into the Rue de la Tranchée, and proceed straight on to the (¼ hr.) Place Verte, on the E. side of which is a fountain in memory of *Burgomaster P. David* (d. 1839), by Vivroux (1883). A little farther on, on the left, is the Place du Martyr with a bronze statue (1880) of *Chapuis*, a citizen executed in 1794 by the Prince Bishop of Liège, for the heinous 'crime' of celebrating civil marriages. The Rue du Collège, with the post-office (right), and the Rue des Raines lead hence to (10 min.) the principal church, *St. Remacle* (1838). At the beginning of the Rue des Raines, against a house on the left, is a fountain with a bust of *Burgomaster Ortmans-Hauzeur*, who was largely responsible for the Gileppe Aqueduct (p. 274). To reach the upper town from the Place Verte we follow the Rue de Rome to the S., then turn to the right beyond the railway into the Rue du Palais (adjacent, on the left, the *Palais de Justice*), and a few paces farther on ascend the Escalier de la Paix on the left. We proceed straight on through the Rue des Villas

to the Place du Congrès (12 min. from the Place Verte). Here is a bronze statue, by Rombaux (1898), of *H. Vieuxtemps*, the violinist, born at Verviers in 1820 (d. 1881). A little to the N. is an Ecole Supérieure des Textiles. — Pretty walks on the right bank of the Vesdre and to the residential suburbs of *Heusy* and *Lambermont*. Napoleon III. spent a night in the Hôtel du Chemin de Fer in 1870, when on his way as a prisoner to Wilhelmshöhe.

Besides the line described below, there is another between Verviers and Aix-la-Chapelle viâ Bleyberg (20½ M., in 1-1¼ hr.; fares 3 fr. 40, 2 fr. 60, 1 fr. 80 c.; or 2 ℳ 10, 1 ℳ 70, 1 ℳ 20 pf.). It diverges from the Rhenish line at (8 M.) *Welkenraedt* (p. 275). 11 M. *Henri-Chapelle*. — Near (12½ M.) *Moresnet* (560 ft.) are several châteaux and the ruin of *Schimper*, picturesquely situated on a cliff above the Göhl. Moresnet is the Belgian station for the *Neutral Territory of Moresnet* (about 2 sq. M. in area; 3500 inhab.), possessed in common by Prussia and Belgium since 1816, and allowed to manage its own affairs since 1841. Its capital is *Altenberg* or *Vieille Montagne* (Hôt. Bergerhoff), with once important zinc-mines. — 13½ M. *Bleyberg* (525 ft.; Belgian custom-house), with lead and zinc mines. Branch-line to Battice, see p. 272. — 20½ M. *Aix-la-Chapelle* (Templerbend Station), see *Baedeker's Rhine*.

18 M. *Verviers-Est*. Between Verviers and Dolhain the train passes through seven tunnels and crosses the winding valley of the Vesdre by a viaduct of 21 arches.

20½ M. **Dolhain** (656 ft.; *Hôt. d'Allemagne; Hôt. du Casino*, 30 R. from 2, B. 1, déj. 2, D. 2½ fr., both below the station), with 4500 inhab., picturesquely situated in the valley of the Vesdre, occupies the site of the ancient capital of the duchy of Limburg, which was destroyed by Louis XIV. in 1675. It consists of the lower town, with its cloth-factories, and of *Limburg* (900 ft.), the quiet upper town, perched on the ridge of a hill. On the N. side of the latter stands the château of the Andrimont family of Liège, marking the site of the ancestral castle of an ancient family, from which the counts of Luxembourg and the German emperors Henry VII., Charles IV., Wenceslaus, and Sigismund were descended. We follow the footpath descending from the station, turn to the left, then (4 min. farther on) to the right (3 min. straight on is the Place Léon-d'Andrimont, with the station of the undermentioned light railway), and ascend the Rue de l'Escalade to the (¼ hr.) upper town. Beyond the Château d'Andrimont (see above), on the right, is a good view-point. On the E. side of the main square, a little back from the street, stands the Gothic *Church of St. George*, containing a tabernacle of 1544, by the left wall of the choir, and a Romanesque crypt. The tower affords a good view (key from the 'doyen' at No. 45, on the W. side of the square; 50 c.).

21½ M. *Dolhain-Vicinal*.

From Dolhain-Vicinal a light railway ascends the valley of the Vesdre viâ *Limburg* (see above), *Goé* (745 ft.), and *Membach* to *Eupen* (p. 275). From *Béthane* (Restaurants Dejardin and Legras), the station for Goé, a visit may be paid to the (25 min.) **Barrage de la Gileppe** (*Hôt. du Lion de la Gileppe*), a triumph of modern engineering, constructed in 1867-78 for the purpose of forming a reservoir of soft water for the use of the cloth-factories of Verviers. On the top of the embankment, which is

217 ft. thick at the bottom and 770 ft. long at the top, couches a colossal lion, 44 ft. in height, constructed of blocks of sandstone. The lake or reservoir covers an area of about 200 acres (Lake Vyrnwy in Wales ca. 1100 acres).

The train now ascends the deep valley of the Vesdre. At (24 M.) *Welkenraedt* (840 ft.), on the line from Bleyberg (p. 274) to Aix-la-Chapelle, we leave the country of the Walloons (p. xvi) and enter a German-speaking district.

25½ M. **Herbesthal** (**Railway Restaurant*), the first Prussian station, is the junction for *Eupen* (Hôtel Reinartz) and *Raeren* (St. Vith-Malmedy, see p. 263). The custom-house formalities usually cause a lengthy detention for trains from Belgium. — Beyond (28 M.) *Astenet* the train crosses the *Göhl Valley* by a viaduct 690 ft. long and 125 ft. high. 30 M. *Hergenrath*, the German station for the neutral district of *Moresnet* (p. 274). 33 M. *Ronheide.*

35 M. **Aix-la-Chapelle** (see *Baedeker's Rhine*). Thence to *Maastricht*, see R. 15; to *Cologne*, *Düsseldorf*, etc., see *Baedeker's Rhine.*

32. From Pepinster to Trois-Ponts *(Luxembourg)*. Spa.

25½ M. Railway in 1¼-1½ hr. (fares 4 fr., 2 fr. 70, 1 fr. 55 c.); to (7½ M.) *Spa* (fares 1 fr. 20, 80, 50 c.); to (47½ M.) *Luxembourg* in 2-3¼ hrs. (fares 7 fr. 30, 5 fr. 60, 3 fr. 90 c.). Passengers coming from Liège usually have to change carriages at Pepinster.

Pepinster, see p. 273. The wooded valley of the *Hoëgne*, which the railway ascends, is enlivened by a succession of country-houses, gardens, and manufactories. From the bridge at (1¾ M.) *Juslenville* we have a pretty view of the château, park, rocks, and high-lying church of that name. — 2½ M. *Theux* (587 ft.), with several cloth-factories and iron-works. — 3½ M. *Franchimont*. To the left above the station are the considerable remains of the ruined castle of *Franchimont*, the seat of the margraves of Franchimont down to 1048 and destroyed in 1487 and 1794 (key kept in the village of *Marché de Theux*, to the left, opposite the Lazarist convent). The last proprietor is said to have been a robber-knight, who possessed vast treasures buried in the vaults beneath his castle, where they remain concealed to this day. The tradition is gracefully recorded by Sir Walter Scott in his lines on the Towers of Franchimont, —

'Which, like an eagle's nest in air,
Hang o'er the stream and hamlet fair.
Deep in their vaults, the peasants say,
A mighty treasure buried lay,
Amass'd through rapine and through wrong
By the last lord of Franchimont'.

Above Theux the Hoëgne describes a wide curve towards the E., and the train enters the valley of the *Wayai* (which debouches here) and ascends its winding course. — 5 M. *La Reid;* the village is on the hill, 2 M. to the right (comp. p. 279). Farther on, also to the right, lies (6 M.) *Marteau* (p. 278).

7½ **M. Spa.** — The omnibuses of the larger hotels meet the trains at the Railway Station (Pl. A, 2; *Restaurant*).

Hotels. *Grand-Hôtel Britannique (Pl. a; D, 2), Rue de la Sauvenière, with grounds, 140 R. from 6, B. 2, déj. 5, D. 7, pens. from 16, omn. 1½ fr., open May-Nov., fashionable; **Hôtel Bellevue** (Pl. c; B, 1), Avenue du Marteau, 98 R. from 4, B. 1½, déj. 3½, D. 5, pens. 12-20, omn. 1 fr., open Apr.-Nov.; **Hôtel de Flandre** (Pl. b; C, 2), Rue Xhrouet 1, 150 R. from 5, B. 1¼, déj. 3, D. 4, pens. from 10, omn. 1 fr., with baths and garden. — **Grand Hôtel de Spa** (Pl. d; C, 2), Rue Xhrouet, 60 R. from 3½, B. 1½, déj. 3½, D. 4½, pens. from 9, omn. 1 fr.; **Grand-Hôtel des Bains** (Pl. e; B, 1), Place Royale, with lift and baths, 85 R. from 4, B. 1½, déj. 3½-4, D. 4½ fr.; **Hôt. de l'Europe** (Pl. f; C, 2), Rue Entre-les-Ponts, 100 R. from 4, B. 1½, déj. 3½, D. 5, pens. 10-15, omn. 1 fr. — **Hôtel de Laeken** (Pl. g; C, 2), Rue Léopold, 150 R. at 2½-5½, B. 1¼, déj. 2½, D. 3½, pens. 7½-12 fr., open Apr.-Oct.; **Hôtel de la Poste** (Pl. i; C, 1), Rue du Marché 1, 50 R. at 2½-5, B. 1¼, déj. 2½, D. 3½, pens. 8-12 fr., open Apr.-Oct. — **Continental** (Pl. k; C, 1), Rue Royale 11, opposite the Kursaal, 33 R. at 2½-4, B. 1, déj. 2½, D. 3, pens. 8-10 fr., open in summer only; **Hôt. de Limbourg** (Pl. l; C, 1), Place Royale, 30 R. at 2-5, B. 1, déj. 2½, D. 3, pens. 7-12 fr., open May-Oct.; **Hôt. des Etrangers** (Pl. m; C, 1), Rue du Marché 33, 20 R. at 2½-3, B. 1, déj. 2, D. 3, pens. 8-9 fr., open in summer only; **Hotermans** (Pl. n; C, 1), Place Pierre-le-Grand, déj. or D. 2½, pens. from 6 fr.; **Hôt. de Cologne** (Pl. o; A, 1), Avenue du Marteau 49, 30 R. at 2½-6, B. 1, déj. 2, D. 3, pens. 7½ 10 fr., unpretending; **Hôt. de Portugal** (Pl. p; B, 1), Place Royale, R. 2-4, B. 1, déj. 2, D. 3 fr.; in the Avenue du Marteau, No. 20, **Chaîne d'Or** (Pl. q; B, 1), 50 R. from 2½, B. 1, déj. 2½, D. 3, pens. 8-12 fr., **Rosette** (Pl. r; A 2); **Hôt. de Versailles** (Pl. s; C, 1), Rue de l'Hôtel-de-Ville 10, 40 R. at 3-5, B. 1, déj. 2, D. 2½, pens. 6-8 fr.; in the Avenue de la Gare, **Hôt. des Arcades** (Pl. t; A, 2), **Hôt. des Touristes** (Pl. u; A, 2), 20 beds at 3-4, B. 1, déj. 2, D. 2½ 3 fr. — **Hôtel Balmoral**, 1¼ M. to the N.E. (comp. Map), well situated, new. — **Pension**: *Château Belvédère* (Pl. v; A, 2), Avenue du Lawn-Tennis, in a lofty and open situation, with garden, pens. 6½-9 fr., open in summer only, patronized by English and American tourists. — Furnished Apartments easily obtained.

Restaurants. *Kursaal*, see p. 277; at most of the above-named hotels; *Rocher de Cancale*, in the Grand-Hôtel des Bains; at the *Promenade de Sept-Heures;* at the *Géronstère*, the *Sauvenière*, and *Barisart*, all dear. — Beer at the *Brasserie de Munich* and the *Hôt. de Portugal*, both in the Place Royale.

Cabs. With one horse 1½ fr. per drive, with two horses 2½ fr.; per ¼ hr., 1 or 1½ fr.; for each addit. ¼ hr., 75 c. or 1 fr.; waiting, 2 or 3 fr. per hr.; double fare at night (12-6); trunk 20 c. — '*Tour des Fontaines*' (a visit to the different springs; 2 hrs.) with one horse 6¼, with two horses 8½ fr.; to *Sart* and *Francorchamps*, returning viâ *Malchamps* and the *Sauvenière* (3½ hrs. and ½ hr.'s stay), 11¾ and 16 fr.; *Franchimont* and back (2½ hrs. and ½ hr.'s stay), 8¾ and 12 fr.; *Grotte de Remouchamps* and back (4 hrs. and 2 hr.'s stay), 16¼ and 22½ fr.; *Cascade de Coo* and back (5 hrs. and 2 hr.'s stay; railway, see p. 280), 19¼ and 26½ fr., viâ Stavelot (6 hrs. and 2 hr.'s stay), 22¼ and 30½ fr.; *Baraque Michel* and back (7 hrs. and 3 hr.'s stay), 27¼ and 37½ fr.

Horses. Ponies ('bidets'), of a peculiar variety and as sure-footed as asses or mules, are much used; ride of 2 hrs. 5 fr.; each additional hour 2 fr.; *Grotte de Remouchamps* 15 fr.; *Cascade de Coo* 15 fr.

Electric Tramway from the station to (3⅔ M. in 27 min.) Tiège viâ the Place Royale, 50 or 35 c. (to the Place Royale 15 or 10 c.). An extension to Verviers is projected.

Season Tickets for the Kursaal, the Promenade de Sept-Heures, the Salon de Conversation, the Museum, the Pouhon, and the Lawn Tennis Courts 50 fr., for 2 pers. 100, 3 pers. 140, 4 pers. 160 fr. Monthly ticket 30 fr., fortnightly ticket 20 fr., daily ticket 1 fr. Holders of season, monthly, and fortnightly tickets are entitled to a discount of 25 per

Tirage
Stat. de la Reid
Chêne au Rendez-vous
Longue Haid
Sart
Chevalet
Promenade des Artistes
Promenade des Fagnes
Route de Spa à Malmedy
Route de Spa à Stavelot
Route de Spa à Theux
Route de Spa à Francorchamps
Route de Spa à Verviers
Route de Spa à Liège
Route de Spa à Aix-la-Chapelle
Route de Spa à Chaudfontaine
Route de Spa à Remouchamps
Route de Spa à Nivezé
Route de Spa à Marteau
Route de Spa à Creppe
Route de Spa à Barisart
Route de Spa à Jalhay
Route de Spa à Sart
Route de Spa à Malchamps
Route de Spa à Francorchamps
Route de Spa à Hippo-Bridge

cent on the charges at the baths, in the theatre, and at fêtes. Between May 1st and July 3rd, and between Aug. 25th and Oct. 10th 3 weeks' treatment, with baths, board, and lodging, costs 350 or 260 fr.

Concerts in the Promenade de Sept-Heures at 2.30 and 8 p.m. (see p. 278) from mid-May to mid-October.

Post and Telegraph Office, Rue Louise (open 7 a.m. to 7 p.m., Sun. 7-11).

Horse Races in the *Hippodrome de Sart*. — **Pigeon Shooting** in the former *Hippodrome de la Sauvenière*. — **Regattas** and **Venetian Fêtes** on the Lac de Warfaz (p. 278).

Golf Course on the race-course.

Baths: *Etablissement des Bains* (see below), Place Royale, open 6 a.m. to 6 p.m.; baths for subscribers $1^1/_2$-5 fr. — **Swimming Bath**: *École de Natation*, Promenade du Lac (60 c.).

Bookseller & Library: *Engel-Krins*, Rue Royale 23.

English Church Service, in the handsome English Church of SS. Peter & Paul (Pl. 3) in the Boul. des Anglais; Sunday services at 8, 11, and 5; daily at 8.30 a.m. Chaplain, *Rev. E. B. Tanqueray*, *B. A.* — *Presbyterian Service* in July and August at the Chapelle Evangélique.

British Vice-Consul, *H. Hayemal*.

Spa (820-1080 ft. above the sea-level), a small, attractive-looking town with 8100 inhab., is prettily situated at the S. base of wooded heights, at the confluence of the *Wayai* or *Spa* and the *Picherotte*. Like other watering-places it consists chiefly of hotels and lodging-houses, while numerous shops and bazaars with tempting souvenirs and trinkets, a pleasure-seeking throng in the promenades, and numbers of importunate valets-de-place and persons of a similar class, all combine to indicate that character which occasioned the introduction of its name into the English language as a generic term. This, the original and genuine 'Spa', the oldest European watering-place of any importance, has flourished since the 16th cent., though it attained its zenith in the 18th century. Peter the Great was a visitor here in 1717, Gustavus III. of Sweden in 1780, the Emp. Joseph II. and Prince Henry of Prussia in 1781, and the Emp. Paul, when crown-prince, in 1782. After the French Revolution its prosperity began to decline, but it has of late regained much of its popularity, and many new buildings have sprung up. It is now frequented by upwards of 12,000 visitors annually, a large proportion of whom are English. The Season lasts from May to October, and is at its height in August. The pretty painted and varnished woodwares offered for sale everywhere are a speciality of Spa ('Bois de Spa'). The 'Elixir de Spa' is a fine liqueur.

The town is entered from the station by the Avenue du Marteau (p. 278), which leads to the right past the former *Queen's Palace* (Villa Royale; Pl. A, 1, 2) and the side-entrance of the Promenade de Sept-Heures (see p. 278) to ($1/_2$ M.) the *Place Royale* (Pl. B, 1), on the left side of which is the chief entrance of the Parc de Sept-Heures, while to the right is the *Etablissement des Bains*, a Renaissance structure by Léon Suys (1866-68). — Near this point, in the Rue Royale, is the KURSAAL (Pl. C, 1, 2; adm. see p. 276), erected by Chambin in 1903-1908 and partially destroyed by fire in 1909. It contains a café-restaurant, etc. The ball-room and the theatre are relics of the old casino (1763).

In the Place Pierre-le-Grand, in the centre of the town, and nearly opposite the Kursaal, is situated the chief of the sixteen mineral springs, called the Pouhon (Pl. C, 1; the Walloon word *pouhî = puiser* in French, and *pouhon = puits*, or well). The pump-room is adjoined by covered promenades, conversation-rooms, and a beautiful winter-garden. The water of this spring (51.8° Fahr.), which is perfectly clear and strongly impregnated with iron and carbonic acid gas, is largely exported. Adjacent, in the Rue Dundas, is the *Pouhon du Prince de Condé*, the water of which is exported also.

A few paces to the S.E. of the Pouhon, at the beginning of the Rue de la Sauvenière, is the so-called *Cascade Monumentale* (Pl. C, 2), a fountain with genii by J. Jaquet, with the names of famous visitors inscribed on it. — The Romanesque *Parish Church* (Pl. C, 2), in the Rue Xhrouet, was built in 1885.

The favourite lounge of visitors in the afternoon and evening is the Parc de Sept-Heures (Pl. A, B, 1), shaded by magnificent old elms (some of them planted in 1752), where a good band plays (p. 277). In bad weather the band plays in the *Galerie Léopold-Deux* (Pl. B, 1), adjoining which is the small *Musée Communal* (pictures, etc.). — Pleasant paths diverging from the promenades ascend the hills, leading through the woods to fine points of view.

At the E. end of the town (reached from the Pouhon by following the Rue du Marché to the left) is the *Boulevard des Anglais*, which ascends along the Wayai, passing the *English Church* (Pl. D, 2). About 1 M. farther on is the artificial *Lac de Warfaz*. Near the S. end of the lake is the *Source Marie-Henriette*, the water of which supplies the Etablissement des Bains.

An ascent beginning opposite the band-stand in the Place Royale leads to the N. to (12 min.) the little terrace below the *Ferme d'Annette et Lubin* (café-restaurant), which commands views of the town and its neighbourhood (view-indicator). We may thence extend our walk down to (4½ M.) the valley of the *Chawion*, which flows into the Wayai near La Reid (p. 279).

A beautiful level promenade is afforded by the *Avenue du Marteau*, which has four rows of trees and is bordered here and there with villas, and by the *Promenade des Français*, which lead from the Place Royale to the W., following the course of the *Wayai*, to (2 M.) *Marteau* (p. 280), a hamlet with a château and gardens.

The attractive Promenade des Artistes and Promenade Meyerbeer, to the S. of the town, may be combined in a walk of about 5 M. Starting from the Place Pierre-le-Grand we follow the Rue Rogier and the Rue de la Sauvenière to the S.E.; turn to the right by the (6 min.) Rue Cheluy immediately after crossing the railway; cross the (2 min.) high-road, and proceed straight on to the (1 min.) Chemin de la Roche, which leads to the right past the Château de la Havette (on our right). In 12 min. more we reach the *Promenade*

des Artistes (to the right) and ascend it along the bank of the stream to the (1/4 hr.) Route des Fontaines. Here we keep to the right (the path on the left leads in 1/4 hr. to the Sauvenière, see p. 279). We reach the Géronstère (see below) in 20 min. and thence descend along the stream by the *Promenade Meyerbeer*, passing the (20 min.) *Barisart Spring* (restaurant), to the (25 min.) Place Royale.

The Tour des Fontaines, or visit to the various springs in the environs, is a favourite drive (fares, see p. 276); on foot it takes about 2 1/4 hrs. From the Place Pierre-le-Grand pedestrians follow the Rue du Marché and the Boulevard des Anglais. At the (8 min.) fork they keep to the right; and after crossing the Wayai they follow the Boulevard Marie-Henriette to the left, through the village of *Préfayhay*. Beyond the railway the Route du Tonnelet leads to the left to the *Tonnelet* (250 ft. higher than the Pouhon), a spring now less in vogue than formerly.

From the Tonnelet a road ascends to the S., viâ *Le Neubois* and through forests of birch and pine, to the (20 min.) *Sauvenière* (restaurant), situated 460 ft. above the Pouhon, on the road from Spa to Francorchamps and Malmedy. Close to it is the *Groesbeck* spring, surrounded with plantations (Promenade d'Orléans), where a monument was erected in 1787 (restored in 1842) to the Duchess of Orleans. — About 2 1/2 M. to the S.W. of the Sauvenière is the *Tour de Malchamps* (1877 ft.), a tower, 40 ft. in height, commanding an extensive view.

Opposite the Restaurant de la Sauvenière the wooded Route des Fontaines leads at a right angle from the highroad, past the end of the Promenade des Artistes (p. 278; on the right), to the (35 min.) *Géronstère* (restaurant), situated 470 ft. higher than the Pouhon, and reached also (2 1/2 M.) by a direct road from Spa. [Leaving the Place Pierre-le-Grand by the church on the right, we pass the Hôtel de Flandre and ascend the Rue du Waux-Hall; about 100 yds. from the railway, we observe, on the left, the former gambling-house of *Waux-Hall* (1776), now an orphanage, beyond which the road is called the Rue de la Géronstère.] The *Géronstère Spring* was formerly the most celebrated. Its properties were tested by Peter the Great, whose physician extols them in a document still preserved at Spa. Promenade Meyerbeer, see above. — The highroad leads to the S. to the (7 1/2 M.) Waterfall of Coo (see p. 262).

The Route des Fontaines leads to the N. from the Géronstère viâ the Barisart spring (see above; on the left) back to (2 1/2 M.) Spa.

Excursions from Spa. — The **Baraque Michel** (2200 ft.; inn and view tower), the highest point in Belgium, belonging to the *Hohe Venn* group on the Prussian frontier, may be reached on foot viâ *Sart-lez-Spa* (p. 280) or (easier) from *Hockai* (p. 280; to the Baraque, 4 1/2 M.). The panorama from the tower on the *Botrange* (2280 ft.; 1 3/4 M. to the S.E. of the Baraque Michel), the highest point of the group, on German soil, is more extensive.

To the Cascade of Coo. This expedition may be made either by railway to *Trois-Ponts* (p. 280), or by road (10 M.; carr., see p. 276). The road leads past the Géronstère and ascends to the *Plateau de Fagnes*.

Farther on the road forks: the right arm leads viâ (4½ M.) *Cour*, *Borgoumont* (with a Provincial Sanatorium), and *La Gleize* (p. 262) to Coo.

To Remouchamps, 10-12 M. (carr., see p. 276). The road descends the valley of the *Wayai* to the station of *La Reid* (p. 275), and then ascends to the left, through a pretty valley, to *Hestromont* and the village of *La Reid* (942 ft.; 2 M. from the station), where there is a lime-tree with a girth of 18 ft. (planted in 1640). It here unites with the steep but more direct bridle-path (¾ hr. less) from Marteau (p. 278) viâ *Vieux-Pré*. Beyond *Hautregard* the road descends to *Remouchamps* (p. 261).

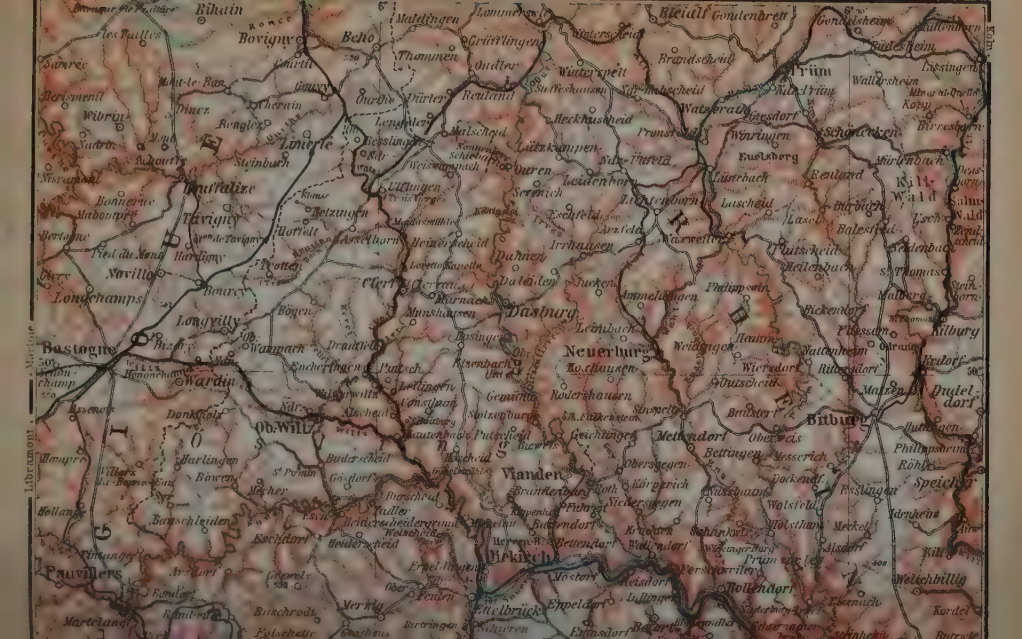
The Luxembourg line beyond Spa at first runs towards the E., traversing a hilly and partly-wooded district, and afterwards turns to the S. (views to the left). 12½ M. *Sart-lez-Spa* (1224 ft.); 15 M. *Hockai* (village on the hill to the left); 17½ M. *Francorchamps* (1529 ft.). We then descend rapidly, soon obtaining a fine view of Stavelot on the left.

22½ M. **Stavelot** (950 ft.; *Hôt. d'Orange*, 30 R. at 2, B. 1, D. 2½, S. 1½ fr., good; *du Commerce*, R. & B. 2½, D. 2 fr.), a busy manufacturing town with numerous tanneries and 8540 inhab., on the *Amblève*, which was the seat of abbots of princely rank and independent jurisdiction down to the Peace of Lunéville in 1801. The Benedictine Abbey was founded as early as 651, and its possessions included Malmedy (see below). Part of the Romanesque tower only of the abbey-church is now extant. The parish-church contains the **Châsse de St. Remacle*, Bishop of Maastricht in 652-62, a reliquary of embossed copper, gilded, enamelled, and bejewelled, 6½ ft. long, 2 ft. wide, and 3¼ ft. high (apply to the sacristan; fee). The niches at the sides are filled with silver statuettes of the Twelve Apostles, St. Remaclus, and St. Lambert (Aix-la-Chapelle School, 13th cent.).

From Stavelot to Coo. The following route (5-6 M.) is recommended to pedestrians. A few paces from the station in the direction of the town (fine view) a path crosses the railway and leads to the left. Beyond the village of *Parfondry* the path forks (guide-post), the branch to the right, crossing the hill, being the shorter, that to the left affording a good view. Near Coo is the *Belvédère Jean*.

About 5 M. to the N.E. of Stavelot (diligence twice daily, crossing the Prussian frontier halfway), in a pretty basin of the *Warche*, lies the Prussian town of **Malmedy** (1083 ft.; *Cheval Blanc*, R. 2-3, B. 1, D. 2 *M.*, good; *Grand Cerf*; *Europe*), the chief town of a Walloon district, which formerly belonged to the independent Benedictine abbey of Malmedy-Stavelot (see above) and fell to Prussia in 1815. From Malmedy to *Aix-la-Chapelle* (p. 275), 51 M., railway in 3¼ hrs.

The line now follows the valley of the Amblève. — 25½ M. *Trois-Ponts* (see p. 262), where carriages are changed. Cascade of Coo, see p. 262. — Continuation of the line to (45 M.) *Trois-Vierges* (and *Luxembourg*), see R. 28.


Rihain
Bovigny
Beho
Malmedy
Stadtkyll
Gondelsheim
Bleialf
Gondelscheid
Lommersweiler
Grüfflingen
Brandscheid
Prüm
Les Tailles
Samrée
Thommen
Oudler
Winterspelt
Wallscheim
Lissingen
Mierchamont
Wibrin
Dürler
Reuland
Watzerath
Nieder-Prüm
Almerscheid
Koppl
Lierneux
Langlire
Meckhuscheid
Gondorf
Schönecken
Steinbach
Weismes
Lutzkampen
Ihrenstrauch
Warringen
Burscheid
Trois-Ponts
Bra
Eudelange
Mürlenbach
Basse-Bodeux
Bonnerue
Malboumont
Cetzingen
Lambertsberg
Reuland
Kyll-Wald
Thirimont
Lascheid
Tavigny
Hontheim
Lutscheid
Masseler
Balesfeld
Vielsalm
Hierlot
Heinerscheid
Irrhausen
Wascheid
Dasburg
Neuerburg
Bastogne
Wardin
Longvilly
Obwilt
Viandel
Bickendorf
Pissenheim
Kilburg
Metterdorf
Oberweis
Bettingen
Philippsheim
Speicher
Wolsfeld
Ernstbrunn
Idenheim
Bickendorf
Fauvillers
Eschdorf
Hollenfels
Hollendorf
Welscheid
Welscheidbillig
Eschdorf
Eppeldorf
Ettelbruck
Marteleng
Buschrodt
Folschette
Grosbous
Ettringen
Ermsdorf
Kordel
Butzweiler
Schweich
Trier
Luxemburg
Diekirch
Arlon
Virton
Longwy
Marche
Libramont
Neufchâteau
Vielsalm
Malmedy
Prüm
Bitburg
Wittlich
Daun
Gerolstein
Ulmen
Cochem
Zell
Kyll
Our
Sauer
Mosel

TRIER
Nobressart
Attert
Habay
Thiaumont
Heinsch
ARLON
Fauches
Tintange
Chantenelle
Toernich
Chatillon
Rodelinguat
St Léger
Rachecourt
Habergy
Hachy
Buzenol
Latour
Virton
Meix-le-Tige
Rouvroy
Mussy-la-Ville
Sivry
Habay
Ethe
Rossignol
Tintigny
Rouvroy
Meix-le-Tige
Gerouville
Mussy-la-Ville
Sivry

LUXEMBOURG.

The GRAND-DUCHY OF LUXEMBOURG, with an area of about 1000 sq. M. and 236,500 inhab. (almost all Roman Catholics), forms the E. half of the old duchy of Luxembourg, which has shared the vicissitudes of the Netherlands since its union with Burgundy in 1443. From 1839 to 1890 it was connected with Holland by a personal union. Down to 1866 it was a member of the Germanic Confederation, but in 1867 it was declared by the Treaty of London a neutral territory, with a separate administration. It belongs, however, to the German customs union. After the death of King William III. of Holland in 1890, who left no male heir, it passed according to the treaty of succession of 1783 to the Grand-Duke Adolf (of Nassau; d. 1905). As the present Grand-Duke William (b. 1852; married Duchess Maria Anna of Braganza) has no son, a law was enacted in 1907 allowing the succession to pass through the female line.

The N. part of the duchy, sometimes called the *Oesling* or *Eisling*, lies on the S. slope of the Ardennes and shares the general characteristics of that district, consisting of a somewhat monotonous plateau (with an average height of about 1500 ft.), with extensive woods and a somewhat raw climate. The S. and more fertile part of the duchy (700-1000 ft. above the sea) belongs to the district of Lorraine. The *Sure* (Germ. *Sauer*), the chief river, is an affluent of the *Moselle*, the fertile valley of which bounds the duchy on the S.W. The numerous deeply-cut valleys, with their woods and fissured rocks, are very beautiful, and their picturesque ruined castles have seldom been marred by the touch of the 'restorer'. The hotels, though unpretending, are generally good and their charges moderate. They are apt to be crowded in August.

The inhabitants, though of pure Teutonic race, are strongly French in their sympathies, especially in the upper classes. The popular language is a low-German dialect, very unintelligible to strangers; the language of the churches is German, and that of the schools mixed; the official language is French. In the law-courts the Code Napoléon is followed; the official currency also is French (comp. p. xiii), but, with the exception of the nickel coins of Luxembourg and Belgium, German money is almost alone met with. The railways, with the exception of the 'Ligne du Prince Henri' (pp. 282, 287, 288), are under German management.

The duchy is divided into the three districts of Luxemburg (town and country), Diekirch, and Grevenmacher. The armed forces consist of one company of gen-d'armes (145 men; 2 officers) and one company of infantry, recruited by voluntary enlistment (140-170 men; 6 officers). — The best map is that of H. Hansen in Paris (1901-07; fifteen sheets on a scale of 1:50,000; each sheet $2^1/_4$ fr., in colours $3^1/_4$ fr.).

33. From *(Liège)* Trois-Vierges to Luxembourg viâ Ettelbrück.

43 M. RAILWAY in $1^1/_4$-2 hrs. (fares 5 fr. 60, 3 fr. 70, 2 fr. 40 c.).

From Liège to Trois-Vierges (German *Ulflingen*), see R. 28. — *Trois-Vierges*, see p. 263.

Beyond Trois-Vierges the railway, now under German management, continues to follow the *Wolz*, which joins the *Clerve* at (3 M.) *Maulusmühle*. The sides of the valley increase in height, their upper slopes being wooded. — $5^1/_2$ M. *Clervaux*, a station, $^2/_3$ M. to the N. of Clervaux or *Clerf* (*Hôtel Köner*, good, omn. at the station).

picturesquely situated on a hill round which flows the Clerve, and which the railway pierces by a tunnel. The old castle of the seigneurs of Lannoy, now belongs to the Count de Berlaymont, the old arrangement of the interior being preserved (fee). The peasants' rising in 1798 to oppose the army of the French revolutionaries is commemorated by a monument. On a rocky knoll opposite the station (S.) lies the *Loreto Chapel*.

A pleasant walk may be taken along the left bank of the Clerve, viâ *Drauffelt* (see below), to *Encheringen* near Wilwerwiltz (see below); and thence over the hills (the *Plackige Lei*) to *Erpeldingen* and (3½ hrs. from Clervaux) *Niederwiltz* (see below). — Omnibus from Clervaux to Dasburg (p. 289), 5½ M.

Several tunnels now follow. 9½ M. *Drauffelt*. 11 M. *Wilwerwiltz* (Schwinnen-Huberti's Inn); diligence viâ the high-lying village of *Hosingen* (Hippert's Inn) to *Dasburg* (p. 289). The valley contracts, and the line threads five tunnels and crosses ten bridges. Between the second and third tunnels, to the left, is the picturesque castle of *Schüttburg*, still partly inhabited (ascent in ¾ hr. from Kautenbach viâ *Altscheid*, fatiguing).

15 M. **Kautenbach** (*Rail. Restaurant*, with rooms), a village at the meeting of the *Wiltz* and the Clerve.

From Kautenbach a branch-line (Prince Henry Line) runs to Benonchamps (p. 236) up the picturesque valley of the *Wiltz*, passing through deep cuttings and two tunnels (beyond *Merckholtz*, the first station). The chief station is (5½ M.) **Wiltz**, consisting of *Niederwiltz* (1050 ft.; Hames's Inn, at the station), a brisk little town with leather and cloth factories, on the left bank, and *Oberwiltz* (1310 ft.; Hôt. du Commerce, 12 R. at 2½-3, B. 1, D. 2½ fr.), situated on a narrow ridge above the right bank of the river, with an old castle restored in the 17th cent. and now fitted up as dwelling-houses (best view from the road to Esch).

From Wiltz to Esch, 6 M. by the highroad (carr. from Hames's Inn in Niederwiltz, 6 fr. there and back). From Oberwiltz pedestrians follow the shorter footpaths beginning beyond the road to Rullingen (diverging to the right) and rejoining the highroad farther on. On the hill to the right lies the village of *Büderscheid*. A little lower down we find ourselves at the mouth of the tunnel by which the road to Esch penetrates the high and serrated wall of the *Kohlesterlei*. Beyond the tunnel the road ascends along the left bank of the *Sure* or *Sauer* (fine retrospective view of the cliffs) and in ¼ hr. reaches **Esch-on-the-Sure** (920 ft.; *Hôtel de la Sure*, pens. 5 fr., very fair), in a romantic and sequestered situation, from which it is called also *Esch-le-Trou* ('Esch in the hole'). The old *Castle*, formerly belonging to the ducal family of Lorraine, which occupies the top of a steep slate rock, bifurcated by a deep indentation and surrounded by loftier heights, was purchased in 1902 by Count d'Hulst, who is restoring it. The best view of the castle-rock is obtained from the S. side. — About 3 M. to the S. is *Eschdorf* (1640 ft.; Hôt. Weiler, well spoken of), in a lofty situation commanding extensive views.

From Esch to Göbelsmühle, 7½ M. by the highroad descending the Sure valley, enclosed by wooded mountains, a very interesting excursion on foot (2½ hrs.) or by carriage. The road diverges from the Wiltz road at the finger-post ('10 kilomètres') beyond the tunnel (see above), just on this side of the Sure bridge, beyond the inn of *Reuter-Pennink*, and remains on the left bank; on the right bank is the prettily situated village of *Heiderscheidergrund*. 3 M. *Tadler*, with a waterfall. Below the Bochholtz Mill, to the left, is the huge *Teufelslei*, and near *Derenbach* another steep rock rises from the river. We now cross the Sure twice and reach the narrow ravine of Göbelsmühle (p. 283).

The railway continues to follow the narrow, rocky valley of the *Wiltz*, which at this point is only partly accessible to walkers. Three tunnels. — 17½ M. *Göbelsmühle* (775 ft.; modest inn), at the confluence of the Wiltz and the *Sure*. A pleasant walk may be taken by the road descending the valley of the Sure (road up the valley to Esch, see p. 282). — Three more tunnels. On a height to the left is *Schlindermanderscheid*. To the right, on an isolated hill, is the castle of *Burscheid*.

The castle, with its triple wall, keep, and watch-towers, owes its dilapidated condition partly to a bombardment by the French in 1685, but chiefly to modern vandalism. We cross the new stone bridge (one arch 125 ft. in span) at Michelau (see below) and ascend by the road to the (40 min.) castle and the village of *Burscheid* (1675 ft.; inn), which is situated higher up. From the top a rough path leads direct to Göbelsmühle via *Fischeiderhof*, and a picturesque road also leads thither in 1½ hr.

20 M. *Michelau*. The valley of the Sure contracts, and the train passes through three tunnels. The rocky scenery of this part of the valley *(Wildlei, Scharflei, Jaufferslei, Predigtstuhl)* is better viewed from the road. — The château of *Erpeldingen* (stat.) contains an alabaster chimney-piece of the Renaissance, illustrating the story of Mucius Scævola. — The valley now forms a wide basin, in which the Sure is joined by the *Alzette* and makes a sharp bend to the E.

23½ M. **Ettelbrück** (650 ft.; *Hôt. Herckmans*, R. & B. 3, pens. 6 fr., with restaurant; *Hôt. Wieser; Rail. Restaurant*), a small town (3500 inhab.), with a modern church, pleasantly situated at the confluence of the *Warke* and the *Alzette*, is the junction for the railway to Diekirch, Wasserbillig, and Trèves (RR. 34, 35). Fine view from the *Nuck* (1015 ft.), opposite Ettelbrück on the E., beyond the Alzette and the railway. A beautiful footpath ascends the valley of the Warke to (4½ M.) *Welscheid* (825 ft.).

From Ettelbrück to Petange, 33 M., railway in 1¼-2¼ hrs. — The train enters the valley of the *Attert* at (3 M.) *Colmar-Usines*. — 5 M. *Bissen*. 9½ M. *Useldange*, with a ruined castle and Gothic chapel. A little to the S.E. is the *Helperknap*, with traces of a Roman camp. 13 M. *Noerdange* (light railway to *Martelange* and *Bastogne*, p. 236); 18 M. *Eischen* (935 ft.); 21 M. *Steinfurt*; 22½ M. *Hagen* (1035 ft.; branch to *Klein-Bettingen*, ⅔ M., see p. 285). — 28 M. *Clémency* (Germ. *Küntzig*; 1095 ft.). — 33 M. *Petange*, p. 287.

At Ettelbrück the train enters the valley of the *Alzette* and follows it to Luxembourg. To the right, on a wooded hill, stands the château of *Birtringen*. — 26 M. *Colmar-Berg*, at the confluence of the Alzette and *Attert* (see above). Halfway up the hill is the old castle of *Berg*, once belonging to the Counts of Nassau, which was rebuilt in the 19th cent. and now belongs to Grand-Duke William; it is surrounded with pleasant grounds (visitors admitted). — The valley again contracts. Tunnel. — 28 M. *Kruchten* (715 ft.).

From Kruchten to Larochette, 7½ M., narrow-gauge railway in 40 minutes. The line runs viâ *Schrondweiler* and *Medernach* (where numerous Roman antiquities were found). — 7½ M. Larochette, Ger. *Fels* (880 ft.; *Hôt. de la Poste*, in the market place, 35 R. at 2½, B. 1, D. 2½-3, pens. 6 fr.; *Hôt. Ginter*, both with small gardens, clean) is a small town (1200 inhab.) with cloth-factories and tanneries, situated in the wooded valley of

the *Weisse Erenz* (the *Arantia* of the Romans). The finest view is obtained from the rocky terrace called the *Himmelsberg*, to the E. of the church. On a rock rising perpendicularly above the town are the extensive ruins of the old *Castle (reached by the 'Chemin de la Ruine'; small fee to the attendant; ring). The castle, which is surrounded by a park, was destroyed by the French in 1683, but the hall, chapel, kitchen, and well-house may still be identified. The tower on the opposite rock is a relic of a fortress which completely commanded the valley.

From Larochette we may proceed up the valley of the Erenz to (1/4 hr.) *Erenzen*, and then ascend to the right to (1 hr.) the park and château of *Meisemburg*, dating from the 16th cent. but completely restored in the 18th (shown in the absence of the owner, the Duc d'Arenberg). An alternative route diverges to the right before reaching Erenzen and traverses the pretty rocky valley of the *Manzenbach*. From Meisemburg we may go on viâ *Fischbach* (château) and *Weyer* to *Burglinster* (p. 288) in 2 1/2 hrs., or viâ *Angelsberg* to *Mersch* (see below) in 1 1/2 hr.; viâ (2 1/2 M.) *Christnach* to the valley of the *Schwarze Erenz* (p. 291) and to (7 M.) *Consdorf* (p. 288).

31 1/2 M. **Mersch** (720 ft.; *Hôt. Brandenburger; Steffen; Weyer*), a small town with 1250 inhab., situated at the confluence of the *Eisch*, the *Mamer*, and the Alzette, possesses a castle (now private property) restored in the 17th cent. and a small collection of Roman antiquities. Mersch is a convenient centre for excursions.

Excursions. — The Valley of the Eisch is characterized by picturesque sandstone formations and fresh green woods. We proceed from Mersch, viâ *Reckingen*, to the (1 1/4 hr.) château of *Hollenfels, perched upon a weather-beaten rock and now occupied by a farmer (small fee). The newer portion of the building dates from the 16th cent.; the remains of the older part include a lofty tower (fine view from the top), with two vaulted chambers. On the way to the castle is the figure of a saint, hewn out of the solid rock. — Farther on we pass the ruins of the nunnery of *Marienthal*, adjoining which is a building (founded in 1886) occupied by Dominicans, and follow the widening valley to (20 min.) the château of *Ansemburg*, a building of the 17th cent., with a garden in the French style. Opposite is the old chapel, on a steep wooded slope. A little farther on is the village of *Ansemburg* (Schenten's Inn), commanded by the picturesque ivy-clad ruins of the old *Castle (key in the village), situated on a lofty sandstone rock. Fine view from the top. The best view of the village and old castle is obtained from a meadow beyond the modern château, reached by a bridge over the Eisch. From Marienthal we may return to Mersch in 1 1/2 hr. by ascending to the E. to the *Klaushof* and then descending into the valley of the *Mamer* past the château of *Schönfels*. — About 3/4 M. beyond Ansemburg the road forks, the left branch leading viâ *Dondelingen* and *Kopstal*, and through the picturesque *Baumbüsch Forest* to (2 1/4 hrs.) Luxembourg, while the right branch proceeds towards the W. in the valley of the Eisch, passing *Bour*, to (1 hr.) Simmern (*Simon-Wagner's Inn*), properly *Siebenborn*, French *Septfontaines*, with an interesting church and the ruins of a castle, picturesquely situated near the top of a wooded hill. Continuing to the S.W. through wood, viâ (1 hr.) *Körich*, with a high-lying old church and a ruined castle, we reach Steinfurt or Hagen (p. 283; 5-5 1/2 M.).

34 M. *Lintgen*; 35 1/2 M. *Lorentzweiler* (viâ *Blascheid* to Burglinster, 1 1/2 hr., see p. 288); 38 1/2 M. *Walferdingen* or *Wolferdange* (785 ft.), with a grand-ducal château; 40 1/2 M. *Dommeldingen* or *Dommeldange*, with blast-furnaces, also the station for the manufacturing town of *Eich* (opposite) and the junction for the narrow-gauge railway from Luxembourg to Echternach (p. 288). — The train now passes *Pfaffental* (p. 285), traverses two lofty viaducts

LUXEMBOURG
1:18.000
0 100 200 300 400 500 m
Ch. de fer à voie étroite
Tramway électrique
1 Athénée, Bibliothèque C3
2 Chambre des Députés C3
3 Chapelle St Quirin C4
4 Douanes B2
5 Ecole de Musique B3
6 Eglise St Alphonse BC2
7 St Jean CD3
8 St Mathieu C12
9 St Michel C3
10 Eveché C3
11 Hôtel du Gouvernement C3
12 Hôtel de Ville C3
13 Maison Goethe CD2
14 Mon.t de la Princesse Amélie B2
15 Monument Dicks et Lentz B3
16 Parc Mansfeld B2
17 Postes et Télégraphes B3
18 Séminaire C3
19 Synagogue B3
Niedergrunewald
Obergrunewald
Parc-Höhe
Clausen
Grund
Rubamprez
Plateau du Rham
Verlorenkost
Haute Pétrusse (Hameau)
Rollerich
Cimetière de la Ville
Fondation Pescatore
Casino Municipal
Théâtre
Palais de Justice
Hôpital
Place d'Armes
Place Guillaume
Notre-Dame
Temple protest.
Place de la Constitution
Couvent épiscopal
Arsenal
Gare centrale
Poste
Rue Wilhelmine
Rue Aldringen
Rue Notre-Dame
Rue Wenceslas
Rue Philippe
Rue Jean
Rue Sigefroi
Rue Münster
Rue Chimay
Rue Beck
Rue Glesener
Rue Fort Wedell
Rue Fort Thüngen
Rue Fort Obermaden
Rue Fort Rheinsheim
Rue Fort Bourbon
Rue Fort Niedergrünewald
Rue Fort Olisy
Rue Fort Neipperg
Rue Fort Münster
Rue Fort Marie-Thérèse
Rue Fort Louise
Rue Fort Elisabeth
Rue Fort Dumoulin
Rue Fort Bonnevoie
Rue Fort Vauban
Rue Fort Wallis
Rue Fort Verlorenkost
Rue Fort Josy
Rue Fort Jacques
Rue Fort Hackett
Rue Fort Fleischbach
Rue Fort Fischer
Rue Fort Dumont

(fine view of *Grund* from the first), and enters the central station *(Gare Centrale)* of Luxembourg.

43 M. **Luxembourg.** — **Hotels.** *In the Old Town*, $3/4$-$1^1/4$ M. from the station: *Grand-Hôtel Brasseur (Pl. a; B, 2), Rue de l'Arsenal, with restaurant, 90 R. at 4-6, B. $1^1/_2$, D. 4, omn. 1 fr.; Hôtel Continental (Pl. b; B, 2), Rue de l'Arsenal, 40 R. from 3, B. $1^1/_4$, D. 3 fr.; Hôtel de Cologne (Pl. c; B, 2), Av. de la Porte-Neuve 11, 50 R. at $2^1/_2$-6, B. $1^1/_4$, D. 3 fr.; Hôtel de Luxembourg (Pl. f; C, 3), Av. de l'Eau, with restaurant, 34 R. at $2^1/_2$-3, B. 1 fr.; Hôtel de l'Ancre-d'Or, Place Guillaume 7 (Pl. C, 3), 20 R. at 2-$2^1/_2$, B. 1, D. $2^1/_2$ fr. — *Near the Station* (930 ft.): *Hôtel Clesse (Pl. d; C, 5), with restaurant, 35 R. at 3-5, B. $1^1/_2$, D. 3 fr.; Hôtel Staar (*Hôt. de la Gare;* Pl. e; C, 5), well spoken of; Terminus, R. 2 fr.

Cafés. *Grand Café*, *Café du Commerce*, Place d'Armes (Pl. B, 3). — *Hofbräuhaus*, Rue Notre-Dame (Pl. B, C, 3), at the corner of the Rue de l'Athénée, D. $1^1/_2$-2 fr.

Post & Telegraph Office (Pl. 17; B, 3), Rue du Génie.

Bookseller: *Victor Bück*, Rue du Curé 5 (Pl. C, 3).

Cabs. Per drive, 1 fr., at night in summer (9-6) 2, in winter (9-7) $2^1/_2$ fr. Per hour, 2 fr., each additional $1/4$ hr., $1/2$ fr.; to *Pulvermühl* (p. 287) $1^1/_2$, to *Walferdingen* (p. 284) or to *Hesperingen* (p. 287) $2^1/_2$ fr.

Tramway from the railway-station through the town to the end of the Avenue de la Porte-Neuve (Pl. B, 1).

Luxembourg, formerly *Lützelburg*, with 21,000 inhab., is the capital of the grand-duchy of Luxembourg. The town is situated upon a rocky tableland bounded on three sides by abrupt precipices, at the foot of which flow the *Pétrusse* and the *Alzette*, forming narrow ravines in which lie the busy lower portions of the town, consisting of *Pfaffental*, to the N.E., *Clausen*, to the E., and *Grund*, to the S.E.; the last two suburbs are separated by the *Bock* (p. 286). A new quarter, containing the central station, has sprung up on the S. side of the plateau, above the valley of the Pétrusse. The striking view of the town, with its variety of mountain and valley, gardens and rocks, groups of trees and huge viaducts, is graphically described by Goethe in his 'Campagne in Frankreich'.

Luxembourg was fortified as early as the 10th cent.; the works, which were partly hewn out of the solid rock, were strengthened by each succeeding ruler, from Henry IV., Count of Luxembourg, afterwards German Emp. as Henry VII. (d. 1313), and his son John, the blind king of Bohemia (killed at Crécy, 1346), through the periods of its possession by the Burgundians, the Spaniards, and the French (whose celebrated engineer Vauban restored a great part of the fortress). By the Peace of Ryswyck in 1697 Luxembourg came into the hands of the Spaniards again, but in 1714 it passed to the Austrians. In 1795 Marshall Bender surrendered it to the French Republicans. In 1815-66 Luxembourg was a fortress of the German Confederation. The fortifications were condemned to demolition by the Treaty of London in 1867, and a few only of their oldest parts, in the valley of the Alzette and the Pétrusse, have been allowed to remain.

From the railway-station (Pl. C, 6) we may proceed to the N., by the Avenue de la Gare (tramway, see above), to the *Viaduct* (Pl. C, 4), which was constructed in 1861 and is 1150 ft. long. Or we may bear to the N.W. and follow the Avenue Adolphe and the Boulevard de la Liberté to the *Pont Adolphe* (Pl. B, 4, 3), a sandstone bridge (690 ft. long) built in 1900-1903 by M. Séjourné of

Paris, which crosses the stream in one huge span of 280 ft. Both bridges command fine views of the deep valley of the Pétrusse.

On the further side of the river runs the Boulevard du Viaduc, with the *Place de la Constitution* (Pl. B, 3). — The *Place Guillaume* (Pl. C, 3) is embellished with a *Statue of William II.*, King of the Netherlands, by Antoine Mercié of Paris (1884). The *Hôtel de Ville* (Pl. 12), on the S. side of the square, contains the Pescatore Museum, a small collection of Dutch and modern French paintings (inaccessible at present), which is about to be transferred to a new building. — The Gothic cathedral of Notre Dame (Pl. C, 3) has a late Renaissance portal (1621) and a baroque organ-loft.

A little to the E. of the Place Guillaume lies the Palais Grand Ducal (Pl. C, 3), a tasteful Renaissance building with two oriel-windows, erected in 1580 and rebuilt in 1890 et seq.; it was originally the town-hall and later the seat of the government. Beside the Palais is the *Chambre des Députés* (Pl. 2; C, 3).

The life of the town focuses in the Place d'Armes or Parade-Platz (Pl. B, 3), where a band often plays in the evening in summer. On its E. side is the *Cercle*, a municipal banqueting-hall. On its W. side stands a monument, by Federspiel, erected in 1903 in honour of the native poets *Dicks* and *Lentz* (Pl. 15; B, 3).

The site of the fortifications has been converted into a public **Park* (Pl. A, B, 3-1; good views). No visitor should omit to walk through the park, past the bronze statue (Pl. 14; B, 2) of the Duchess Amélie of Saxe-Weimar (d. 1872), by Pètre, to the view-terrace above the Eich road, in front of the Fondation Pescatore (Pl. B, 1, 2).

Another pleasant excursion may be made from the Marché-aux-Poissons (Pl. C, 3) viâ the Rue St. Michel to the *Bouc* or *Bock* (Pl. D, 2, 3), a precipitous rock, connected with the upper town by the Pont du Château (Pl. D, 3). It bears the remains of the old ducal castle and is honeycombed by curious underground fortifications (adm., June-Sept., 9-10 & 2-3 on week-days, 2-5 on Sun. & holidays, 20 pf.; entr. below the church of St. Michael). On the *Plateau du Rham* (Pl. D, 3), opposite, on the other side of the valley (S.), are some fortifications known as the 'Spanish Towers'.

Of the magnificent castle and gardens of the Spanish Governor Prince Mansfeld (1517-1604), in the suburb of *Clausen* (Pl. E, 2), no vestige is left, except a small portion of the wall and two gateways, into which several Roman sculptures are built. On a rock here is a colossal statue of St. Joseph.

The old *Vauban Barracks* (Pl. C, 2), in the suburb of *Pfaffental*, not far from the *Alzette Bridge*, with its two well-preserved fortified towers (17th cent.), contain the *Musée National* or *National Museum*, with collections of natural history (open on Tues. & Thurs., 2-5) and antiquities (open on Mon. & Wed., 2-5).

The most important contents are the mosaic pavement from Medernach (p. 283), the Roman glass, terracottas, and coins, and the objects found in

the Roman camp at Dalheim (see below). The relics from the Frankish graves at Emmeringen and Waldwies also are interesting.

A fine view of the upper town is obtained from the *Drei Eicheln* (Pl. D, 1; rfmts.), three old powder-towers on the S. summit of the Obergrunwald. — The picturesque rocks near *Pulvermühl* (Pl. D, E, 3), in the valley of the Alzette, may be reached from the suburb of Grund or from the railway-station in 20 minutes. — The very ancient *Chapel of St. Quirinus* (Pl. 3; C, 4), in the valley of the Pétrusse, is hewn in the living rock and contains an altar with old Romanesque sculptures (key in the house next the old well). — At the end of Aug. and in Sept. the popular *Schobermesse*, a fair established by the blind king John (see p. 285) in the 14th cent., takes place to the N.W. of the old town.

FROM LUXEMBOURG TO LONGWY (continuation of the line from Trèves to Luxembourg viâ Wasserbillig, see R. 35), 21 M., railway *(Ligne du Prince-Henri)* in ¾-1 hr. — 1¼ M. *Hollerich*, the S.W. suburb of Luxembourg. — 4½ M. *Leudelange* (Germ. *Leudelingen*), on the highroad from Luxembourg to Esch-on-the-Alzette (see below) and also connected by another road with the great Bettemburg forest and Bettemburg (see below). — 7½ M. *Dippach*, on the highroad from Luxembourg to Pétange. — 8½ M. *Schouweiler*; 10½ M. *Bascharage* (Germ. *Nieder-Kerschen*). — We now descend the valley of the little river *Chiers* (Germ. *Kar*) to (13 M.) **Pétange** (Germ. *Petingen*), the terminus of the branch-railway to Ettelbrück (p. 283), and also a station on the line to Athus (see below). Not far to the S.W. lies the *Titelberg*, with a Roman fort and iron-mines. — 14½ M. *Rodange* (see below); 18½ M. *Mont-St-Martin* (p. 235). — 21 M. *Longwy* (Buffet-Hôtel), see p. 235.

FROM LUXEMBOURG TO ATHUS, 26½ M., railway in 1½ hr. Chief stations: 7 M. *Bettemburg* (805 ft.), on the railway from Luxembourg to Diedenhofen, connected also by a branch-railway with (3½ M.) *Düdelingen* (Fr. *Dudelange*; iron-foundries) and by a light railway with Aspelt (7 M.; see below); 10 M. *Nörtzingen* (branch-line to *Ottingen*, 4½ M.); 13 M. *Esch-on-the-Alzette* (Hôtel Klop), an iron-mining and iron-making place of 12,000 inhab.; 20½ M. *Differdange* or *Differdingen*, another iron-making place; 23 M. *Pétange* (see above); 25 M. *Rodange* (see above). — 26½ M. *Athus*, see p. 235.

FROM LUXEMBOURG TO REMICH, 17½ M., narrow-gauge railway in ca. 1¾ hr. (fares 2 fr., 1 fr. 25 c.). — 2½ M. *Hesperingen* (Weydert; Adams-Speyer; Entringer), prettily situated in the narrow valley of the *Alzette*. Above the village are the ruins of a castle destroyed in 1483. Pleasant wood-walks may be taken to the *Kolleschberg*, *Wolfsknup*, *Kollemolleflels*, *Drussbech*, and *Kokelscheuer*. — 5½ M. *Weiler-la-Tour*, taking its name from an ancient Roman tower. — 8 M. *Aspelt*, the birthplace of Peter Aichspalt (d. 1320), Archbishop of Mayence, is connected with *Bettemburg* (see above) by a light railway. About 2 M. to the N.E., on a hill to the S. of *Dalheim*, lies the most important of the five Roman camps of Luxembourg, indicated by a pyramid. Extensive view, reaching to Mont St. Jean, Arlon, and Metz. — The train now follows the picturesque valley of the *Altbach*, which farther on forms the frontier of Lorraine. On a rocky knoll stands the chapel of the *Hermitage du Castel*. — 10 M. *Altwies* (Hôtel du Luxembourg; Hôtel de France); 10½ M. *Mondorf*. — 11 M. **Mondorf-les-Bains** (*Hôtel du Grand-Chef*, 120 R. at 4-6, B. 1¼, D. 3¾, pens. 7½-10 fr.; *Hôtel de l'Europe*, 83 R. at 3-5, B. 1¼, D. 3, pens. 7½-10 fr.; *Hôtel-Restaurant Terminus*, these three near the bathing-establishment; *Hôtel de Metz*; *Hôtel de la Gare*) is an attractive summer-resort. The saline thermal baths (68° Fahr.) are efficacious in scrofulous, rheumatic, nervous, and bronchial affections. Narrow-gauge railway to (16 M.) *Thionville* or *Diedenhofen*. — 17½ M. Remich (*Hôtel Bellevue*, with view-terrace; *Hôt. des Ardennes*; *Hôtel de la Poste*) is a small town with 2300 inhab., on the *Moselle*, connected by a bridge with the Prussian bank and the village of *Nennig*, on the Trèves-Thionville line (see *Baedeker's Rhine*). About 4½ M. farther up the Moselle

is *Schengen*, with an interesting old castle; and about 4½ M. down are *Wormeldingen* (Eichhorn) and *Ahn*, both producing good wine.

From Luxembourg to Echternach, 28½ M., narrow-gauge railway in 2¼ hrs. — The train crosses the Pont Adolphe (p. 285), stops at a halt near the park, and descends through the *Rollinger Grund* to the valley of the Alzette. 3½ M. *Eich*, 4½ M. *Dommeldange*, both stations on the Trois-Vierges and Luxembourg line (p. 284). — *Burglinster* is 2 M. to the S.E. of the village of that name (Kies's Inn, plain), which lies near the upper valley of the *Weisse Erenz* (p. 284) and contains a castle of the 16th cent. and an old chapel. At *Altlinster*, 1¼ M. to the N., is a mutilated Celtic monument cut out of the rock, popularly known as 'De Man an de Frau op der Lei'. — 15 M. *Junglinster*, in the valley of the *Schwarze Erenz* (p. 290). At *Alt-Trier* are the remains of a Roman fort, known as *Alttrier* or *Alttrierschanz*. — 23 M. **Consdorf** (1065 ft.; *Hôtel Müllertal*, at the station), ⅔ M. to the E. of the village of that name (*Hôtel Mersch*, R. 2½, pens. 5-6 fr.), which is the starting-point for an excursion through the valley of the Müller to Grundhof (3 hrs., comp. p. 290; footpath M diverges to the left from the highroad for the Goldkaul; footpath C leads to the right to the ice-grotto and the rocks of the Schnellert, see p. 290). — The train now descends through the narrow wooded valley of the *Leiwerdell* to *Lauterborn*, and then through the Lauterbach valley to (28½ M.) *Echternach* (p. 291).

34. From Ettelbrück *(Luxembourg)* to Wasserbillig viâ Diekirch and Echternach. Valley of the Sure.

33 M Railway in 1¾-2½ hrs. Beyond Diekirch we follow the Ligne du Prince-Henri.

To (19½ M.) *Ettelbrück*, see pp. 285-283. — Farther on we follow the *Valley of the Sure*, which is flanked by hills of considerable size.

21½ M. **Diekirch.** — **Hotels.** *Hôtel des Ardennes, with garden, 100 R. at 3-4½, B. 1, D. 2½, S. 2, pens. 6-8 fr., closed in winter. — Hôtel de l'Europe, 30 R. at 2½, B. 1, D. 2½, pens. 6 fr.; Hôtel du Midi, 31 R. at 2½, B. 1, D. 3, pens. 6 fr.; Hôtel de la Maison-Rouge. — Baths at *Kohn-Tschiderer's*, near the railway-station.

Diekirch (640 ft.), a pleasant little town with 3600 inhab., a popular summer-resort, is prettily situated on the left bank of the *Sure* (Germ. *Sauer*), surrounded by three hills, the Herrenberg (1255 ft.), the Schützenberg (990 ft.), and the Goldknap (1075 ft.). Behind the *Church of St. Lawrence*, a modern building (1868) in the Romanesque style, the old church of Diekirch, dating from the 10th cent., has been preserved. Since the demolition of the mediæval town-walls the town has been surrounded by broad boulevards, planted with trees.

Pleasant walks may be taken hence to the top of the *Herrenberg* (view) and down its E. side to the *Blees Mill* at the mouth of the Blees valley; up the Bimer valley, between the Herrenberg and the Schutzenberg, to the *Kahlenberg Promenade;* to the *Hart*, near *Gitsdorf*, on the right bank of the Sure, where there is a copy of a Celtic dolmen ('Deiwelselter') and, in the vicinity, the waterfalls of the *Sasselbach*. — To the N. of Diekirch a road leads viâ the quaint farm of *Kippenhof*, on the Hosingen road, to the ruin of (4½ M.) *Brandenburg* (destroyed by the French in 1668), rising from the narrow valley of the *Blees*. To the right of the entrance is a Roman relief (Triton and bull). The return-journey (5 M.) is made through the Blees valley, viâ *Bastendorf*.

From Diekirch to Vianden, 8½ M., light railway in ¾ hr. (fares 1 fr. 40, 70 c.), viâ (2 M.) *Bleesbrück*, (3½ M.) *Tandel*, and (7 M.) *Bettel*.

Bettel is the station for *Roth* (Biesdorf's Inn), on the *Our*, which forms the boundary between Luxembourg and Prussia and between the Ardennes and the Eifel. On a rock rising from the Our are situated the well-preserved castle and chapel described below.

$8^1/_2$ M. **Vianden.** — HÔTEL ENSCH, in an open situation, 26 R. at 2-$2^1/_2$, B. 1, D. $2^1/_2$, pens. $5^1/_2$-6 fr., HÔTEL DES ETRANGERS, or PICAR, 12 R. at 2-$2^1/_2$, B. 1, D. $2^1/_2$, pens. 6 fr., both good; HÔTEL FERBER, R. & B. $2^1/_2$, pens. 6 fr., HÔTEL DE LUXEMBOURG, both in the town, unpretending. — *Restaurant Engelmann*, at the station.

Vianden (785 ft.), a small town with 1500 inhab., on the Our, is highly picturesque and may be recommended for a stay of some days. The church (13th cent.) contains some interesting tombs. In the market-place is a Judgment Cross of 1308, restored in 1601. The **Castle* (keeper at the entrance), above the town, with its numerous towers, dates from the 13-17th cent and is in nearly perfect preservation. The most interesting points are the decagonal double chapel of the beginning of the 15th cent.; the main building, with its elegant, richly-carved windows and doors; the early Gothic hall, with a fine chimney-piece; several late-Gothic halls; and the cellar, the vaulting of which is partly hewn in the rock and partly supported by pillars. A fine view of the castle may be obtained from the *Belvedere*, situated higher up, or from the opposite bank of the river, at a point somewhat below the picturesque old bridge. From the Belvedere we may ascend still higher to the *Pavilion* (935 ft.).

The UPPER VALLEY OF THE OUR is reached by a road leading past the foot of the castle and along the right bank, viâ the church of *St. Rochus*. To the left, on a rocky peak, we see the pilgrimage-chapel of *Bildchen*, the way to which diverges near the entrance to the castle of Vianden. We next reach the village of *Biewels*, charmingly situated within a wide bend of the Our; on a steep slope at the entrance of a valley on the left bank are the ruins of *Falkenstein*, and farther up the valley ($1^1/_2$ hr.), at the top of a sheer precipice of rock, the ruins of the *Stolzenburg*. — The road then leads past *Gemünd*, on the left bank, $5^1/_2$ M. from Vianden, below the confluence of the *Irsen* with the Our, to *Eisenbach* (Weyland's Inn), which lies in a wild and rugged valley, and *Rodershausen*, $5^1/_2$ M. from Gemünd, where we join the highroad from Hosingen (left). Following this straight on we finally cross a bridge (view) and enter the Prussian hamlet of *Dasburg* (accommodation at Binsfeld's, the brewer, and at the 'Stern'; omnibus to Clervaux and to Drauffelt, see p. 282), with a ruined castle and lofty tower. — The wild but monotonous valley of the Our farther on is difficult of access. It is therefore preferable to follow the road viâ *Dahnen* (hence with guide or by the détour viâ *Sevenich*) and the *Wehrbusch* to *Ouren* (Dairomont's Inn). The village-church contains a St. Joseph with the Child Jesus, said to have been painted by Rubens for the barons of Giltingen. The imposing rocky heights of the *Rittersprung* and the *Nonnenlei* are separated by the *Schiebach*. About $2^1/_2$ M. lower down the Our is the *Königslei*. From Ouren the road ascends, passing the Luxembourg villages of *Weiswampach*, *Holler*, and *Binsfeld*, with an interesting chapel, to *Trois-Vierges* (p. 263). The nearest railway-station is *Burgreuland* (p. 263).

Beyond Dickirch the Wasserbillig line passes numerous sandstone-quarries. — $5^1/_2$ M. *Bettendorf*, with a château; the old church-tower rests on a Roman substructure. Old bridge over the Sure. In the vicinity, to the left, is *Mösdorf*, with a castle. — $8^1/_2$ M. *Reisdorf* (Reckinger's Inn, plain), at the confluence of the *Weisse Erenz* (p. 284) and the Sure, the station for ($3^3/_4$ M.) *Befort* (p. 290).

$10^1/_2$ M. *Wallendorf* (Hôt. Nilles; Hôt. Dimmer), beautifully situated near the mouth of the Our (see above), on the left (Prussian) bank of the Sure, which is crossed at this point by an old bridge. In the neighbourhood is the *Kastellberg*, a Roman camp with ditches.

From Wallendorf a road leads along the left bank of the Our, viâ *Ammeldingen* and *Gentingen*, to *Roth* and (7½ M.) *Vianden* (p. 289).

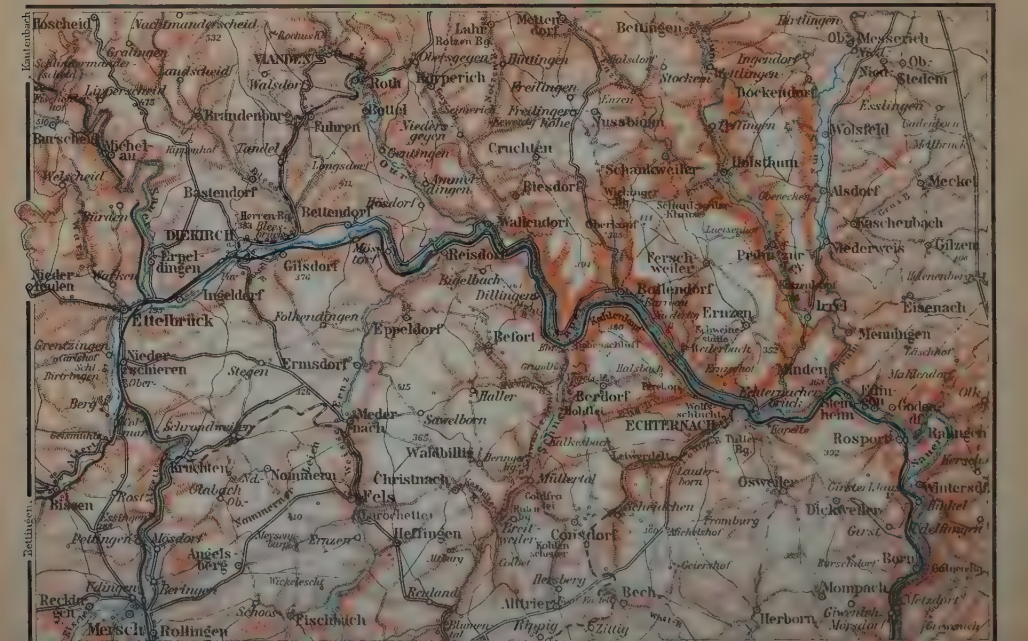
Beyond the sudden bend of the Sure, the valley contracts (interesting walk to Echternach). — From the station of *Dillingen* we may reach *Befort* (see below) through the *Mühlbach-Tal*.

13 M. **Grundhof** (575 ft.; *Röder's Inn*, rustic), at the confluence of the Schwarze Erenz (p. 288) with the Sure, is the starting-point for many interesting walks (marked paths).

About ¾ M. from Grundhof, in the valley of the Erenz, a footpath diverges to the right and leads to the romantic **Hallerbach Valley*, with its fantastic rocks, defiles, waterfalls, and luxuriant vegetation. The path finally ascends along the *Taupeschbach* to **Befort** or *Beaufort* (1195 ft.; *Hôt. Kessler; Hôt. Bleser*), a village on the plateau-edge of the valley, famed for its cherry-brandy. It affords a striking *View of the *Old Castle* (16th cent.), an interesting Renaissance structure, and of the *New Castle* (17th cent.), both now belonging to the Even family.

The highroad ascending through the valley of the Erenz to the S. leads from Grundhof through fine woods and past a new château (1906; right) to (3¾ M.) the MÜLLER-TAL, an expansion of the Erenz valley, with the Hôtel-Café des Touristes and a group of mills; to the right, on a rocky pinnacle, are the scanty remains of the *Heringerburg* or 'Templars' Castle'. A little above this point, on the left bank, begins a series of most fantastic rocky formations (the finest points made accessible by paths and pointed out by finger-posts). The Erenz, the bed of which contains enormous boulders, forms a pretty waterfall (25 ft. high) at the *Promenaden-Brücke*. At the end of the gorge is a road diverging to the left, which passes below the *Eulenburg*, a small circle of rocks affording a good view, and the huge sandstone cliffs of the *Goldfralay* and the *Goldkaul* (footpath marked M), and leads to the village of *Consdorf* (p. 288) and to (1¼-1½ hr.) the station of the narrow-gauge railway. — Our road keeps to the right and ascends through the ravine of the *Kesseler-Bach* to the village of *Christnach* (Hôt. Cloessener), the Roman *Crucenacum*. Thence we may proceed to the W. on the shadeless highroad, over the watershed between the *Schwarze* and the *Weisse Erenz*, to (3 M.) Larochette (p. 283).

FROM GRUNDHOF TO ECHTERNACH VIÂ BERDORF, 3¼ hrs. (path marked B). A path diverging to the left, near the mouth of the wooded valley of the Erenz, ascends steeply to (20 min.) the ***Schnellert**, a long row of sandstone rocks on the upper edge of the valley. Among the most striking points in the fantastic rocky scenery are the *Kasselt* (1165 ft.; view), the *Sept Gorges* or *Siebenschlüff*, a narrow gorge with smooth walls, the *Wanterbachfelsen*, the *Höll*, the *Wehrschrumschlüff*, the *Binzeltschlüff*, on the road to Berdorf, and the *Ice Grotto*. From the Schnellert we cross the plateau to (¼ hr.) **Berdorf** (1245 ft.; *Kinnen's Inn*, 30 R. at 2½-3, pens. 5-6 fr.). Beneath the altar in the old parish-church is a Roman 'ara', with reliefs of Hercules, Juno, Minerva, and Apollo (fee to the sacristan). To the S. of Berdorf a path through the fields leads in ¼ hr. to the *Hohllei*, in the upper *'Ehsbach-Tal;* an enormous rock with a cavern formed by the quarrying of mill-stones, and popularly supposed to have been first used by the Romans; one pillar of rock has been left to support the roof. Hence a good path leads down the valley, back to the Echternach road. At the point where this is reached, the picturesque valley of the *Halsbach* (with the *Zigeunerlei* and the *Wilkeschkammer*) opens on the left (path marked A). At the angle of the two gorges rises the lofty *Perekop*, which may be ascended by a kind of rocky 'cheminée' or funnel. Farther on in the Ehsbach-Tal is the *Labyrinth* (right bank; way-post); the *Geiersweg* (finger-post), on the left bank, leads to a small rocky gateway with two openings, one above the other. Farther on the highroad reaches the station of *Felsmühle* (p. 291). An attractive path leads through the romantic *Wolfsschlucht*, a curious cleft in the rock halfway up the slope, and past the pavilion of *Trosskneppchen* (view) direct to Echternach (comp. p. 292).


Hoscheid
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Michelau
Welscheid
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DIEKIRCH
Erpeldingen
Niederfeulen
Ettelbrück
Grentzingen
Niederschieren
Berg
Schrondweiler
Kruchten
Nommern
Bissen
Pettingen
Mösdorf
Angelsberg
Eidingen
Beringen
Reckingen
Mersch
Rollingen
Fischbach
Schoos
Kautenbach
Bettingen
VIANDEN
Walsdorf
Roth
Bettel
Fuhren
Tandel
Longsdorf
Bettendorf
Gilsdorf
Ingeldorf
Folkendingen
Eppeldorf
Ermsdorf
Stegen
Medernach
Schrondweiler
Christnach
Fels
Heffingen
Ernzen
Lahr
Metterdorf
Bettingen
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Freilingen
Freilingerhöhe
Nussbaum
Cruchten
Biesdorf
Wallendorf
Reisdorf
Bigelbach
Dillingen
Befort
Haller
Sawelborn
Waldbillig
Müllertal
Consdorf
Bech
Altrier
Rippig
Zittig
Herborn
Mompach
Born
Dickweiler
Osweiler
Rosport
Echternach
Berdorf
Ernzen
Bollendorf
Fersch-weiler
Schankweiler
Holsthum
Alsdorf
Kaschenbach
Niederweis
Gilzem
Irrel
Eisenach
Mennigen
Minden
Steinheim
Goden-dorf
Ralingen
Wintersdorf
Hinkel
Udelfingen
Gilsdorf
Dockendorf
Wolsfeld
Esslingen
Stedem
Messerich
Ingendorf
Stockem
Wettlingen
Bitburg
Ammeldingen
Oberkorn
Luxembourg
Kayl
Tetange
Differdange
Esch
Pétange
Rodange
Athus
Longwy
Arlon
Mamer
Capellen
Steinfort
Koerich
Mersch
Ettelbrück
Diekirch
Wiltz
Clervaux
Vianden
Echternach
Remich
Grevenmacher
Diekirch
Ettelbrück
Mersch
Wiltz
Clervaux
Vianden
Echternach
Remich
Grevenmacher
Luxembourg
Esch
Differdange
Pétange
Rodange
Athus
Longwy
Arlon
Mamer
Capellen
Steinfort
Koerich
Bettingen

15 M. *Bollendorf* (560 ft.). The Prussian village of **Bollendorf** (*Hôtel Hauer, Michels*, both unpretending) lies on the left bank of the Sure. From the bridge three Roman bridge-piers may be discerned at low water, a little upstream. The site of the Roman *Villa Bollana*, on the highroad, below the village (1/4 hr. from the station), was occupied by the summer residence of the abbots of Echternach, now the **Hôtel-Pension Barreau* (40 R. at 1 1/2-3, B. 3/4, D. 2-3 *M*), a favourite summer-resort; in the garden is an altar dedicated to Mercury.

Finger-posts indicate paths from the Hôt. Barreau past the *Sanatorium* or along the stream to the *Artisten-Ruhe*, and thence, partly between sandstone rocks, to the *Flagstaff* (view); from the Artisten-Platz to the N. to the *Fraubillenkreuz*, to the so-called *Wikingerburg*, a Celtic fortress, and to the *Schankweiler Klause* (1360 ft.; fine views); to the S.E. to the *Niederburg*, enclosed by a Celtic wall, to the Roman *Altar of Diana* (13 ft. high, with the inscription: DEAE DIANAE Q. POSTVMIVS POTENS V. S.; the relief scarcely recognizable), a few minutes above the highroad, and to Weilerbach. — From Bollendorf station a footpath leads to the top of the *Kahlenkopf* (1245 ft.) and thence to the Kasselt (p. 290).

18 1/2 M. *Weilerbach*, for the iron-foundry of Weilerbach and the former summer-house of the abbots of Echternach, magnificently situated amidst wood. — 18 M. *Felsmühle*, at the mouth of the Ehsbach-Tal (p. 290).

19 1/2 M. **Echternach.** — **Hotels.** *GRAND-HÔTEL BELLEVUE, at the S.W. end of the town, near the station of the narrow-gauge railway from Luxembourg (p. 288), 80 beds, R. 2-3, B. 3/4, D. 2 1/4, S. 1 3/4, pens. 5-6 *M*, with large garden; HÔTEL DU CERF (*Hirsch*), Berg-Strasse, near the market-place, 66 beds, R. 2-3, B. 3/4, D. 2, S. 1 *M* 60 pf., pens. 5 1/4-6 *M* 40 pf., good; HÔTEL-RESTAURANT SELM-SCHNEIDERS, HÔTEL DE LA SURE, both near the station.

Echternach (540 ft.), a very ancient little town (4300 inhab.) with damask and wool weaving-mills, tanneries, etc., was till 1801 the seat of a Benedictine abbey, originally founded in 698 by St. Willibrord (p. 438), and subject to the emperor alone. Near the market-place is the abbey-church of *St. Willibrord*, a Romanesque edifice of 1017-31, with early-Gothic additions of the 13th century. It was restored in 1861 et seq., and the interior has been gaudily painted. The walls of the nave are supported alternately by pillars and columns, and there is an old crypt. The convent to which the church belongs was entirely modernized in 1732. In the market-place is the town-hall, the groundfloor of which consists of a late-Gothic arcade of 1520-30, known as the *Dingstuhl*. On the bridge over the Sure is a statue of Abbot Bertel (d. 1607). — On the left bank, which is in Prussia, is the village of *Echternacherbrück*, where boat-building is actively carried on.

Echternach is noted for the singular 'Dancing Procession', which probably originated in the miraculous powers of St. Willibrord (d. 739). It takes place every Whit-Tuesday and is participated in by 12-15,000 persons from the country round. The procession, accompanied by noisy music, marches from the bridge over the Sure to the abbey-church, which contains the relics of St. Willibrord.

Excursions (comp. also pp. 291, 290). Above Echternacherbrück, on the left bank of the Sure, on a projecting ledge of the *Ernzerberg* (1095 ft.), stands the modern *Liborius Chapel* (25 min.; red way-marks), affording a beautiful view; close by are the *Liborius-Klause*, cut out of the rock, and the Ernzberger Hof. From the chapel we skirt the mountain to the W., through wood, crossing the valleys of the *Völkerbach* and the *Gutenbach*, to (1½ hr.) the *Türkenkopf* and to the *Schweigeställe*, where there is a Roman inscription (adjacent, the Schankweiler Klause, p. 291). Thence we descend the Weilerbach-Tal to (½ hr.) the station of Weilerbach (p. 291). — On the hill at the upper end of the Weilerbach-Tal, 1 hr. from the station, lies *Ferschweiler* (1215 ft.), ½ hr. to the E. of which is the village of *Prüm zur Lay*, opposite a ruined castle

From Echternach a marked path (B) beginning at the Café Maison Rouge, to the W. of the town, leads to the *Wolfsschlucht* (½ hr.), etc. (see p. 291).

Narrow-gauge railway from Echternach to *Luxembourg*, see p. 288.

Below Echternach the scenery of the Sure valley is graceful rather than grand. 22½ M. *Steinheim;* 24½ M. *Rosport* (bridge 1¼ M. to the S., at Wintersdorf ferry). 28 M. *Born.* Adjacent, at *Hinkel*, is the *Girster Klause.*

33 M. **Wasserbillig** (*Hôtel Meyers-Reinhard*, pens. 4½-5 *fr.*); the *Bilacus* of the Romans, situated near the confluence of the Sure and the Moselle, is the junction (two stations) for the railway to Luxembourg and Trèves (R. 35). The Sure is here spanned by a 15th cent. bridge; on the left bank, about 1 M. higher up, is the old provostry of *Langsur.* — To Mertert and Grevenmacher, see below.

35. From Luxembourg to Trèves viâ Wasserbillig.

31½ M. Railway in 1-1½ hr. This forms part of the express-route from Paris to Cologne viâ Rheims, Mézières, Trèves, and Euskirchen.

The railway to Trèves crosses the huge viaduct near the *Pulvermühltal* (p. 287), and at (7½ M.) *Œtringen* descends into the monotonous upper valley of the *Sire.* At the foot of a hill to the left lies the castle of *Schrassig*, with the ruined *Heidenbau.* On the right is *Schüttringen*, with a château. Beyond (12½ M.) *Roodt* the line crosses to the right bank of the Sire. 17½ M. *Wecker.*

Farther on in the narrow wooded valley the train crosses the Sire four times, and at (21½ M.) *Mertert* enters the valley of the *Moselle.* Branch-line to (2½ M.) *Grevenmacher* (Hôt. de Luxembourg, good), an old town with 2500 inhab., in the midst of vineyards and quarries. — Beyond (23 M.) *Wasserbillig* (see above), at the junction of the *Sure* and Moselle, the train enters Prussia. — 25 M. *Igel*, where the lofty Column of Igel, one of the finest Roman monuments on this side of the Alps, is visible to the left. We cross the Moselle to (28 M.) *Karthaus*, a railway-junction.

31½ M. **Trèves** (*Hôtel Porta Nigra; Hôtel de Trèves; Hôtel Reichshof*, at the station), see *Baedeker's Rhine.*

HOLLAND.

(*Preliminary Information*, see p. xxvii.)

Routes to Holland. The quickest and most convenient routes between England and Holland are those viâ Harwich and the Hook of Holland and viâ Queenborough and Flushing, both described in R. 36. There are various other routes, which, though longer, are cheaper, and offer the same facilities for through-booking, circular-tickets, and excursion-tickets as the secondary routes to Belgium (see p. 1). Provisions are not included in the steamer-fares given below.

From London. *Batavier Line* (office, Lower Thames St., E. C.) to *Rotterdam*, from Tilbury (train from Fenchurch St. Station) daily, except Sun., in ca. 14 hrs.; fares 21*s*., 13*s*., return-tickets 32*s*., 20*s*. — *Holland Steamship Co.* (office, 150 Fenchurch St, E. C.) to *Amsterdam* from Fresh Wharf, London Bridge, on Sun. & Wed. (returning from Handels-Kade, Amsterdam, on Wed. & Sat.) in ca. 20 hrs.; 15*s*., return 20*s*. — *General Steam Navigation Co.* (p. 1) to *Harlingen* on Sun. & Wed. (returning on Wed. & Sat.) in ca. 20 hrs.; 1st cl. only, 15*s*.

From Hull. *Hull & Holland Steamship Service* (office, Humber Dock Side, Hull) to *Rotterdam*, daily, except Sun. (returning from Nassau-Kade, Rotterdam) in ca. 15½ hrs.; to *Amsterdam* on Wed. & Sat. (returning on Tues. & Sat.) in ca. 22 hrs.; to *Harlingen* on Wed. & Sat. (returning on Tues. & Sat.) in ca. 24 hrs. Fare in each case 15*s*., return 20*s*.

From Goole. *Lancashire & Yorkshire Railway Co.'s Steamer* to *Amsterdam* on Wed. & Sat. (returning on Tues. & Sat.) in ca. 24 hrs.; to *Rotterdam* on Mon., Wed., & Sat. (returning on Tues., Thurs., & Sat.) in ca. 17 hrs.; to *Delfzyl* on Tues. (returning on Sat.) in ca. 24 hrs. Fare in each case 15*s*., return 20*s*.

From Grimsby. *Great Central Railway Co.'s Steamer* to *Rotterdam* on Tues., Thurs., & Sat. (returning from St. Jobshaven, Rotterdam, on Tues., Thurs., & Sat.) in ca. 13 hrs.; 15*s*., return 20*s*.

From Newcastle. *Tyne-Tees Shipping Co.* (p. 1) to *Rotterdam* on Tues. (returning on Sat.) in ca. 24 hrs.; 20*s*., return 30*s*.

From Leith. *Geo. Gibson & Co.'s Steamer* (p. 1) to *Rotterdam* on Tues. & Frid. (returning from Willems-Kade, Rotterdam, on Tues. & Frid.); to *Amsterdam* on Mon. (returning on Frid.); to *Harlingen* on Tues. (returning on Sat.). In each case voyage ca. 34 hrs.; 30*s*., return 50*s*.

From Grangemouth. *J. Rankine & Son's Steamer* (head office, 45 West Nile St, Glasgow) to *Rotterdam* on Tues. & Sat. (returning on Tues. & Frid.); to *Amsterdam* on Mon. & Sat. (returning on Tues. & Frid.). In both cases, voyage 30-36 hrs.; 30*s*., return 50*s*.

From Dundee. *J. Rankine & Son's Steamer* to *Rotterdam* on Mon. (returning on Sat.) in 30-36 hrs.; 30*s*., return 50*s*.

From New York. *Holland-America Line* (office, 39 Broadway, New York) to *Rotterdam* weekly in ca. 12 days; saloon from 105 dollars.

36. From London to Rotterdam and Amsterdam.

a. Viâ Harwich and the Hook of Holland.

Boat-train daily (incl. Sun.) at 8.40 p.m. from Liverpool Street Station (*Great Eastern Railway*) to (69 M., in 1½ hr.) *Harwich (Parkeston Quay)*; steamer thence to (101 M.; 7-7½ hrs.) the *Hook of Holland*; and trains thence, in connection with the steamers, to (17 M.) *Rotterdam* in 35 min. and to

(56½ M.) *Amsterdam* viâ Schiedam and The Hague in 2 hrs. Fares: to Rotterdam 31*s.* 6*d.*, 20*s.* 1*d.*, return-ticket (valid 60 days) 48*s.* 8*d.*, 31*s.* 7*d.*; to Amsterdam 37*s.* 1*d.*, 25*s.* 6*d.*, return-ticket (60 days) 55*s.* 11*d.*, 33*s.* 7*d.* Luggage is examined at the Hook. The boat-trains run to the Beurs Station, other trains to the Delftsche Poort Station or to the Maas Station at Rotterdam, but all start from the Maas Station and Delftsche Poort Station; at Amsterdam they run to and from the Central Station. — Holders of second-class tickets may travel in the saloon on board the steamer for an extra payment of 7*s.* (11*s.* return). — Passengers may book from any station on the Great Eastern Railway at the same fares. Through-tickets to the principal towns in Belgium, Holland, and the rest of the Continent also are issued by this company.

The **Hook of Holland**, Dutch *Hoek van Holland (Bad-Hotel; Railway Restaurant)*, an insignificant village at the end of the *Nieuwe Waterweg*, which was constructed in 1866-90 at a cost of 30,000,000 fl. and now affords the shortest communication by canal between Rotterdam and the North Sea, has since 1892 been an important place for the passage to England. The station adjoins the landing-stage of the steamers. — Express through-trains in connection with the steamers run to and from this station to Cologne, Bâle, Berlin (466 M., in 16 hrs.), Osnabrück, etc.; the express-trains between the Hook and Nymwegen stop at Rotterdam (Maas Station) and Dordrecht only. Steam-tramway to S'Gravesande and The Hague, see p. 317.

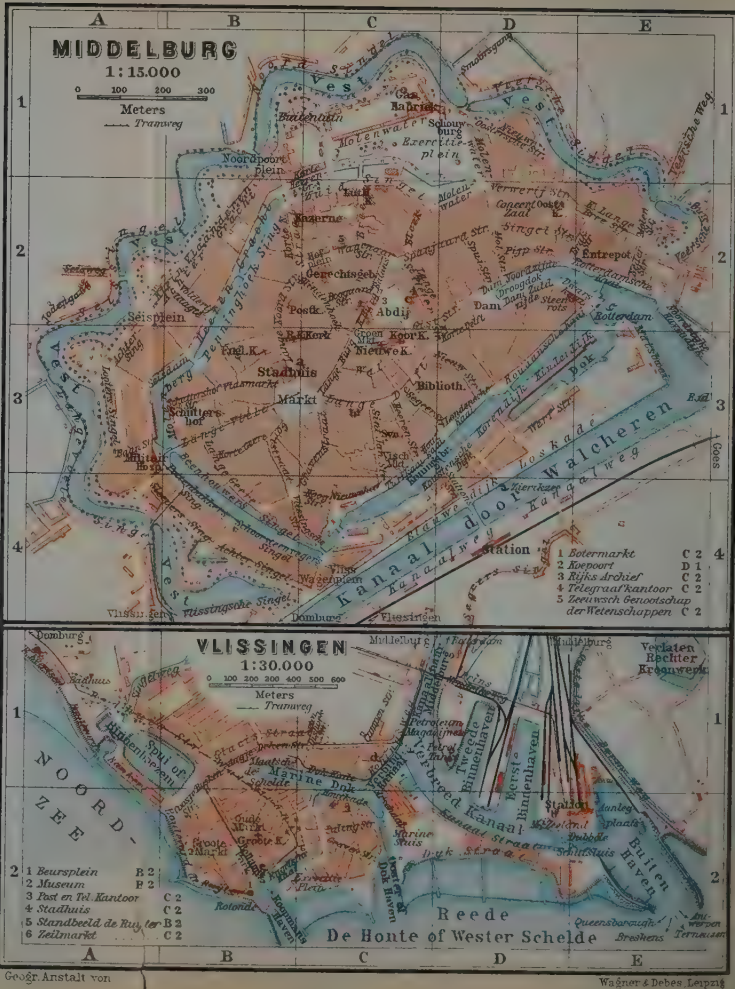
7 M. *Maassluis* (Brit. consular agent) takes an active share in the 'great fishery' (see below). — 11 M. **Vlaardingen**, with 16,000 inhab. and a quaint market-place, is one of the oldest towns in Holland and the principal depôt of the 'great fishery', as the herring, cod, and haddock fishery is called. A fishing-fleet of 125 boats, manned by about 1500 men, is annually despatched.

14 M. *Schiedam*, the first stop of the express-trains, see p. 310. Passengers for **Amsterdam** (see R. 38), except those in the morning-express and those travelling viâ Rotterdam, change carriages here.

17 M. **Rotterdam**, see p. 300.

b. Viâ Queenboro' and Flushing.

Trains *(South Eastern and Chatham Railway)* twice daily from Holborn Viaduct, St. Paul's, Victoria, and Herne Hill Stations to (50 M., in 1½ hr.) *Queenboro' Pier;* steamer *(Zeeland Steamship Co.;* London Offices, Electra House, Finsbury Pavement, Moorgate, E. C., and 33 Cockspur St., S.W.), thence to (90 M.; 6-7 hrs.) *Flushing;* and train thence, in connection with the steamers, to (83½ M.) *Rotterdam* in 2¼-2½ hrs. and (135½ M.) *Amsterdam* (Central Station) in 3¾-4¼ hrs. Fares to Rotterdam 31*s.* 6*d.*, 20*s.* 1*d.*, return-ticket (valid 60 days) 48*s.* 3*d.*, 31*s.* 7*d.*; to Amsterdam 37*s.* 1*d.*, 25*s.* 6*d.*, return-ticket 55*s.* 11*d.*, 38*s.* 7*d.* Holders of second-class tickets may travel in the saloon on board the steamer for an extra payment of 8*s.* (13*s.* return). The fares include the fee for the use of a sleeping-berth. — Cheap return-tickets at single fares, valid for eight days, are issued on Frid., Sat., & Sun. in summer to Rotterdam, Amsterdam, and other Dutch towns. These are available by day-steamers only. — Through-tickets are issued on this route to the principal towns in Belgium, Holland, Germany, etc.



Geogr. Anstalt von Wagner & Debes Leipzig

Flushing (Plan, see p. 296). — **Hotels.** *Grand-Hôtel des Bains (Pl. a; A, 1), 3/4 M. to the N.W. of the town, 2 1/4 M. from the station, first-class, 80 R. from 2 1/2, B. 3/4, D. 2 1/2, pens. from 5 fl., closed from Nov. to end of Feb.; Hôtel Zeeland (Pl. b; D, 2), at the station, near the steamboat-pier, 40 R. at 2 1/2 fl. (incl. B.), D. 1 1/2 fl., good; Hôtel Noordzee-Boulevard (Pl. c; B, 2), R. from 1 3/4 fl., with restaurant, new; Hôtel Albion (Pl. d; C, 1), Konings-Weg 27, in an open situation, 30 R. from 1 3/4 (incl. B.), D. 1 1/2, omn. 1/4 fl. — Hôtel du Commerce (Pl. e; B, 2), Hôtel Goes (Pl. f; B, 2), 24 R. at 1 1/2-2 1/2 fl., B. 60 c., with café-restaurant, both in the Bellamy Park, 1 1/4 M. from the station. — °*Railway Restaurant.*

Post and Telegraph Office (Pl. 3; C, 2), on the Hout-Kade.

Money Changers. *Siegers*, Nieuwen-Dyk 98; *Wiebaut*, Peper-Dyk 33.

Steam Ferry from the rail. station to the Hout-Kade, 5 c.

Steam Tramways. From the Zeilmarkt (Pl. 6; C, 2) to *Middelburg* (p. 298), in 40 min., fares 20, 15 c. (in summer some of the cars start from the Badhuis, Pl. A, 1); viâ Koudekerke to *Domburg*, see p. 298 (starting from the station in connection with the international trains).

Steamboat (from the Dok-Kade, Pl. C, 1) to Rotterdam viâ Middelburg, once daily (except Sun.; fares 2 fl. 65, 1 fl. 60 c.); to Terneuzen (p. 78), 4-5 times daily (fares 90, 60 c.).

American Consular Agent, *Pieter F. Auer.* — **Lloyd's Agent**, *P. L. de Bruyne.*

Scottish Presbyterium Service in St. Jacobs Kerk (see below) at 10 a.m. on Sundays.

Flushing, Dutch *Vlissingen*, a seaport with 21,300 inhab., once fortified, is situated on the S. coast of the island of *Walcheren*, at the mouth of the *Scheldt*, which is here nearly 2 1/2 M. broad. The quays and docks of the outer harbour (Buitenhaven; Pl. E, 2), extended in 1867-73, are used almost exclusively for the passenger-traffic with England (see p. 294). The chief articles of trade are petroleum, wood, and coal, and the principal industries are ship-building and the manufacture of machinery.

After the 'Water Beggars' had taken Briel Flushing was the first Dutch town to raise the standard of liberty (in 1572). Admiral de Ruyter, the greatest naval hero of the Dutch, was born here in 1607 (d. 1676). He was the son of a rope-maker, but his mother, whose name he assumed, was of noble origin. His greatest exploit was the ascent of the Thames with his fleet in 1667, when he demolished fortifications and vessels of war and threw London into the utmost consternation. A monument (Pl. 5; B, 2) was erected to his memory in 1841 near the inner harbour, and there is another to the poet *Jacob Bellamy* (1757-86), a native of Flushing. The *Groote* or *St. Jacobs Kerk* (Pl. B, 2) dates from 1352. Good views of the harbour and the sea are obtained from the *Rotonde* (Pl. B, 2) and from the embankment in the *Boulevard de Ruyter* (Pl. B, 2). The *Oudheidkamer*, established in the *Gevangentoren* (1563), on this Boulevard, and containing a collection of local antiquities, is open from June to Sept. on Sun., Mon., Wed., and Frid., 1-5, at other seasons on Wed., 1-4; adm. 25 c., at other hours 50 c.

The Sea Baths of Flushing (*Grand-Hôtel des Bains*, see above)

are patronized also by German families (bath 40, beach-chair 5 c.). The air is softer and the surf not so strong as at the other bathing-resorts on the coast.

In 1556 Charles V., and in 1559 Philip II. embarked at Flushing, never again to return to the Netherlands. The latter is said to have been accompanied thus far by Prince William of Orange, and to have reproached him with having caused the failure of his plans. The prince pleaded that he had acted in accordance with the wishes of the States, to which the disappointed monarch vehemently replied: '*No los Estados, ma vos, vos!*' — During the Napoleonic wars Flushing was bombarded and taken by the English fleet under Lord Chatham in 1809, on which occasion upwards of a hundred houses, the handsome town-hall, and two churches were destroyed. This was the sole and useless result of the English expedition to the island of Walcheren, undertaken by one of the finest British fleets ever equipped, the object of which was the capture of Antwerp.

Opposite Flushing (steamer 5-6 times a day; fares 60 and 40 c.), in Flemish Zeeland, on the left bank of the Scheldt, lies the village of *Breskens* (Hôtel du Commerce), connected by steam-tramways with Sluis and Westcappelle (p. 23; 1½ hr.), viâ Schoondyke and Draaiburg; and with *Eecloo* (Ghent, p. 78), viâ Schoondyke, beyond which the Belgian frontier is crossed.

4 M. **Middelburg.** — **Hotels.** Hôtel de Abdy (Pl. c; C, 2), Abdy-Plein, R. & B. 2-2¼, D. 1½-1¾ fl.; Hôtel Nieuwe Doelen (Pl. a; B, C, 3), Lange Noordstraat 15, with garden, ½ R. at 2 3½, B. ¾, D. 2 fl., omn. 30 c.; Grand-Hôtel (Pl. b; C, 3), Lange Delft 33, 45 R. at 1½-2, B. ¾, D. 2, omn. ½ fl.; Hôtel Bil, Los-Kade 267 (Pl. D, 3), 31 R. at 1¼-1¾ fl., B. 60 c., with restaurant, well spoken of.

Cafe-Restaurant: *De Zon*, Lange Delft 3, good.

Bookseller: *F. B. den Boer*, in the Market, corner of the Lange Delft.

Post Office (Pl. B, 2), Lange Noordstraat 35-36. — **Telegraph Office** (Pl. 4; C, 2), Lange St. Pieter Straat 70-71.

Steamboat to Zierikzee (p. 300); to Rotterdam (p. 302; starting from the Rouaansche Kaai, Pl. E, 2).

Scottish Presbyterian Church (Pl. B, 3), Simpelhuis-Straat; services at 10 30 a.m. and 6 30 p.m.; Minister, *Rev. F. H. Mackay*.

Middelburg, the prosperous capital of the *Province of Zeeland*, with 19,500 inhab., situated in the centre of the island of Walcheren, on the canal between Veere and Flushing (constructed in 1867-72), was renowned in the middle ages for its cloth industry and as an entrepôt for French wines. It was one of the first places captured by the 'Water Beggars' (p. 452; 1574). — The rustic inhabitants of the neighbourhood, in their national costume, are best seen on market-day (Thurs.; butter-market after 1 p.m.) or during the fair, which begins on the 4th Thurs. in July and lasts for ten days.

Leaving the station (Pl. D, 4) we cross first the canal of Walcheren and then the Koningsbrug, and so reach the *Lange Delft* (Pl. C, 3) leading to the market-place. In this street, on the left, is the picturesque house *De Gouden Zon* (1635).

In the market-place rises the handsome late-Gothic Town Hall (Pl. B, 3), begun by *Ant. Keldermans the Younger*. The tower, which is 180 ft. high, dates from 1507-13, the florid façade, adorned

with 25 statues of counts and countesses of Zeeland and Holland, from 1512-13, and the side-gable towards the Lange Noordstraat from 1780-84. The exterior was restored in 1900 et seq. A statue of Queen Wilhelmina with Princess Juliana in her arms was placed above the gable facing the market-place in 1910.

Interior (shown on week-days 10-5, Sun. and holidays 12-5; adm. 25 c.). The old 'Vierschaar', or court-room, on the first floor, is lined with fine panelling of the 16th century. — The Municipal Museum ('Oudheidkamer'; catalogue 40 c.) contains portraits of *Jan* and *Cornelis Evertsen*, two Dutch naval heroes, who fell fighting against the English in 1666, and of other members of the same family; also tankards and banners of the old guilds, carvings, documents, pictures, etc. The wooden Renaissance seats of the magistrates are preserved here; and among the documents is a charter granted to Middelburg in 1253, by the German king William of Holland. — The Municipal Archives are open on Thurs. and Sat., 10-12 and 2-4.

The Gothic *Meat Market*, under the W. side of the town-hall, contains large paintings of oxen adorned with garlands. — The Vlas-Markt leads to the W. to the *Schuttershof* (Pl. B, 3), in which is a beautiful old banqueting-hall.

The old town is enclosed by a ring of streets, of which the Lange Delft forms part; the chief streets are the 'Lange Burg' and the 'Korte Burg', which lead past the Groenmarkt to the Abdy.

In the Groenmarkt stands the Protestant Nieuwe Kerk (Pl. C, 3; sacristan, Wal 4), once the abbey-church, which contains the monuments of Jan and Cornelis Evertsen (see above), by R. Verhulst (1680-82), and mural tablets to William of Holland (d. 1256; see above) and his brother Floris (d. 1258). The choir is separated from the rest of the church and known as the *Koor Kerk*. The *Tower* ('de lange Jan'), 280 ft. high and re-erected in 1713-18, contains a chime of 41 bells, and affords a wonderful view, extending in clear weather as far as Blankenberghe and Antwerp (visitors admitted 10-12 and 2-5; keeper, Reiger-Straat).

The ***Abbey** (Pl. C, 2; adm. daily, 10-12 and 2-5), now partly occupied by the Provincial Council, was founded in 1106 and passed into the hands of the Præmonstratensians in 1128; in 1505 it was the scene of a brilliant meeting of the knights of the Golden Fleece, and in 1559 became for a short time the seat of a bishop (p. xxiii). The buildings, which were damaged by conflagrations in 1492 and 1568, have recently been restored by *J. A. Frederiks*. The two vaulted chambers under the council-hall date from the 13th cent., and the handsome cloisters from the beginning of the 16th century. The council-hall contains tapestry representing the battles between the Maritime Provinces and the Spaniards, executed by *François Spierinck* at Delft and by *Jan de Maecht* at Middelburg at the end of the 16th century. In the upper rooms are four large mural paintings by *Ferdinand Bol*, brought from a patrician house in Utrecht, representing the Finding of Moses, Achilles and Thetis, Joseph and his Brethren in Egypt, and Amaziah and the Man of God.

The quaint and picturesque *Balans* (Pl. C, 2) forms the continuation of the 'Korte Burg'. — To the W., in the Wagenaar-Straat,

is the *Zeeuwsch Genootschap der Wetenschappen* (Pl. 5, C, 2; open daily, except Sat., 10-1 and 3-6, on Sun. and holidays, 12-5; adm. 25 c.).

The Society possesses an interesting collection of Roman and other antiquities (altar of the 3rd cent., from Domburg, dedicated to the goddess Nehalennia); a portrait of De Ruyter by *Ferd. Bol*, and various reminiscences of the great admiral; the earliest telescopes, invented and made in Middelburg about 1608 by *Hans Lipperhey* or *Zach. Jansen;* Zeeland coins; maps, plans, and drawings relating to Zeeland ('Zelandia illustrata'); the furniture of a room in an 18th cent. Zeeland house; and a complete collection of the fauna and flora of Zeeland.

The old *Bastions* (bolwerken), encircled by the Vest, are now used as a promenade. In summer a band often plays on the *Molenwater* (Pl. C, D, 1); and concerts are given in the *Buitentuin* (Pl. B, C, 1) to which strangers are admitted. — Other objects of interest are the *Dry Dock* (Droogdok; Pl. D, 2) on the Dam, completed in 1876; the house on the Dwars Quay known as '*De Steenrots*' (Pl. D, E, 2), a Renaissance building of 1590; and the *Koepoort* (Pl. 2; D, 1), reconstructed in 1773, the only remaining one of the eight town-gates.

From Middelburg to Domburg, 10½ M., steam-tramway in summer (May to the end of Sept.) in 1 hr. Starting at the Blauwedyk (Pl. D, 4) the tramway runs viâ *Koudekerke* (junction of the tramway to Flushing, see below) and *Westkapelle* (2000 inhab.), with the largest dykes in Holland (p. xxxvii) and an old Gothic tower now used as a lighthouse.

Domburg. — Hotels. '*Bad-Hotel* (open June to Sept. incl.), 55 R. at 2½-4 fl. incl. B., déj. 1¼, D. 2¼-2½, pens. 5-8 fl., with garden and restaurant; '*Strand-Hotel* (open July & Aug. only), 35 R. at 2½-4 fl. incl. B., déj. 1¼, D. 2¼-2½, pens. 5 fl.; *Hôt. de l'Europe*, 41 R. from 1¼, B. ½, D. 2¼ fl.; *Schuttershof*, 25 R. from 1 fl. 20 c., B. 70 c., déj. 1¼, D. 1¾, pens. 4½ fl. — *Lodgings* in the village 11-17 fl. per week. — Several *Pensions*. — Sea-bath 35 c.; beach-chair 10 c.; admission to the bathing-pavilion 25 c.

Domburg is a small and still somewhat primitive bathing-place. Pleasant walks in the neighbourhood: to *Duinvliet*, the *Château of Westhoven* (formerly the summer residence of the abbots of Middelburg), *Duinbeek*, *Berkenbosch*, *Zeeduin*, *Overduin*, *Schoon-Oord*, etc.

On the N. coast of the island of Walcheren, 3½ M. from Middelburg, lies the ancient and decayed town of Veere (*Hôtel Roland*; *Campveersche Toren*, with view), much frequented by artists, with a fine Gothic *Church* of 1348, a graceful '*Stadsfontein*' or water-tank of 1551; and numerous quaint old houses, such as 'Het Lammetje' and 'Het Struis', both dating from 1500. On the façade of the *Town Hall*, which was built about 1470 by Ant. Keldermans the Elder, are statuettes of lords of Veere and their wives (ca. 1530); in the interior are some valuable antiquities, including the enamelled and chased 'Goblet of Maximilian' (16th cent.). A lord of Veere, or Campvere, having married a daughter of James I. of Scotland in 1444, the town became the seat of a Scottish trading factory enjoying various privileges down to 1795. The Scots House, long the staple, has been restored.

The Steam Tramway from Middelburg to Flushing (see p. 295), starting at the market-place (Pl. B. 3), passes the village of *Souburg*. A statue was erected here in 1872 to Philip van Marnix (d. 1598; p. 103), the famous author and statesman, who was lord of the manor.

6½ M. *Arnemuiden;* the ancient harbour, of importance in the 16th cent., is now under tillage. The train crosses *Het Sloe*, an arm of the Scheldt, by an embankment connecting the islands of

Zuid-Beveland and *Walcheren*. — 12½ M. *'S Heer-Arendskerke*. Near Goes is the *Wilhelmina Polder*, upwards of 4000 acres in extent, reclaimed from the sea in 1809.

15½ M. **Goes** (*Hôtel de Korenbeurs, Hôt. Zoutkeet*, both in the Groote Markt, R. & B. from 1¾, D. 1½ fl.), or *ter Goes*, the capital (7700 inhab.) of the island of *Zuid-Beveland*, with the insignificant remains of the château of *Ostende* (in the courtyard of the inn of that name), formerly belonging to Countess Jacqueline of Bavaria. The Gothic *Groote Kerk*, consecrated in 1423, has a small tower over the crossing; near by is a handsome Gothic house. The Court Room in the *Town Hall* was fitted up about 1760 in the Louis XV. style, and contains paintings in grisaille by M. Jos. Geeraerts. Interesting local costumes may be witnessed during the Kermesse, held at Goes in the beginning of September, and at the weekly fair (Tues.).

19 M. *Kapelle-Biezelinge*. Kapelle has an interesting church. — At (21 M.) *Vlake* the *Zuid-Beveland Canal* (p. 206) is crossed. 22½ M. *Kruiningen-Yerseke* (p. 206); 27 M. *Krabbendyke*; 28½ M. *Rilland-Bath*. To the right rises *Fort Bath* (p. 206). The train now quits the province of Zeeland (p. 206), and crosses the *Kreekerak*, an arm of the Scheldt now filled up. 34½ M. *Woensdrecht*.

38½ M. **Bergen op Zoom** (*Hof van Holland*, 15 R. from 1½, B. 1½, D. 1½ fl., good; *Gouden Leeuw; Prins van Luik*), with 15,000 inhab., belonging originally to the margraviate of *Stryen* (p. 455) and since the 12th cent. to Brabant, was in the 15th cent., owing to its fisheries and cloth-trade, one of the most flourishing towns in the Netherlands. The town was captured by the 'Water Beggars' in 1576, but was fruitlessly besieged by the Spaniards in 1588, 1597, 1605, and 1622. Bergen, which came into the possession of the Elector Palatine by marriage in 1722, was captured by the French in 1747 in spite of the strong fortifications constructed by Coehoorn (1641-1704), the famous Dutch general of engineers. The English failed in an attempt to take it by storm in 1814. Large quantities of oysters ('Zeeland oysters') are raised here.

The *Stadhuis* contains several portraits of Margraves of the province and a fine late-Gothic chimney-piece of about 1492, formerly preserved in the margraves' palace (built in 1475), which is now used as barracks. — The Gothic *Groote Kerk*, of the 13th cent., with double aisles and rows of chapels at both sides, was enlarged in the 15th cent. by a second but never completed transept. The building, which was injured by fire in 1584 and 1747, contains several tombs of the 16-18th centuries. — The fine *Gevangen-Poort*, one of the town-gates dating from the 15th cent., and a *Lunette* near the former Wouw-Poort, are the only relics of the fortifications now left. — Bands play several times weekly in summer in the *Volks-Park* and the *Coehoorn Park*. The *Spinolaberg*, or *Heiberg*, commands an attractive view.

A Steam Tramway plies in 35 min. from Bergen, viâ the *Eendracht*, to *Tholen*, the capital of the island of the same name (p. 206). The Gothic town-hall belongs to the 15th cent. and the Gothic church contains several tombs of the 14th and 15th centuries. — In the other direction it runs viâ Santvliet, Lillo, and Merxem to (2¾ hrs.) *Antwerp* (comp. p. 167).

42 M. *Wouw* is a town with 4500 inhabitants. The church of St. Lambert (early 15th cent.) has elaborately carved choir-stalls of the end of the 17th cent., in the style of A. Quellin the Younger. — 46½ M. **Rosendaal** (*Hôt. Cockx*, near the station, R. 1¾-2, B. ¾ fl.; *Zwaan*; *Kuypers*, R. from 1¼ fl.), the seat of the Dutch custom-house, and the junction for the Antwerp line (R. 14a) and for the Breda, Venlo, and Cologne line.

Steam Tramway viâ *Steenbergen* (p. 206), *St. Philipsland* (p. 206), and *Zype* (p. 205) to *Zierikzee* (see below) and *Brouwershaven* (see below).

Zierikzee (*Hôtel Van Oppen*; Lloyd's agent), an old town of 7000 inhab., is the chief place on the island of *Schouwen*. In 1576 it was captured by some 1700 Spanish volunteers under *Requesens*, the successor of the Duke of Alva, who waded across the Canal de Keeten, notwithstanding the incessant and galling fire of the Flemish defenders of the island, many of whom crowded round the assailants in boats. The chief objects of interest in the town are the three well-preserved mediæval *Gates*, the *Stadhuis*, an edifice of 1554 (lower part of the belfry a relic of an earlier building), and the massive square tower (unfinished) of the *Minster*, begun by Ant. Keldermans the Elder in 1454. — A steamboat plies twice daily from Zierikzee to *Middelburg* (p. 296).

From Zierikzee (steam-tramway, see above) we may visit Brouwershaven, another small town with an interesting Gothic church (15th cent.; choir of 1293), an attractive town-hall in the Flemish Renaissance style (1599), and a statue of the popular poet *Jacob Cats* (1577-1660).

The Railway from Rosendaal to Breda (15 M.) is a link in the important through-route from Flushing to Cologne. The intermediate stations (*Seppe*, *Hoeven*, *Etten-Leur*, *Liesbosch*, and *Prinsenhage*) are served by slow trains only. A monument at Leur, erected in 1904, commemorates Adriaan van Bergen (comp. p. 455). — *Breda*, see p. 455.

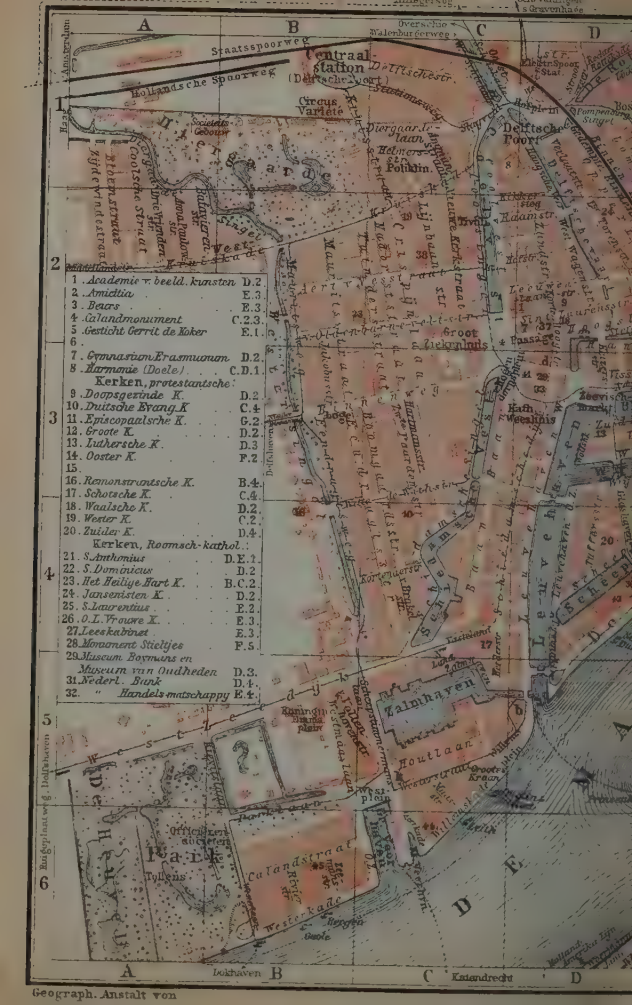
The railway next traverses a wooded district. — 51½ M. *Oudenbosch*, with a modern domed church. Steam-tramway to Breda and Steenbergen. — 56½ M. *Zevenbergen*.

61½ M. *Lage Zwaluwe*, and thence to (82½ M.) *Rotterdam*, see pp. 456-460.

37. Rotterdam.

Railway Stations. 1. *Delftsche Poort Station* (Centraal-Station, Pl. B, 1) of the *Staats-Spoorweg* and the *Hollandsche Spoorweg*, for The Hague, Leyden, Haarlem, and Amsterdam to the N., the Hook of Holland to the W., and Dordrecht, Flushing, Antwerp, Nymwegen, and Venlo to the S. — 2. *Beurs Station* (Pl. E, 3), near the Exchange ('Beurs'), in the centre of the town, a second station for the trains from the Centraal-Station. — 3. *Maas Station* (Pl. G, 3), for Gouda, Utrecht, Amsterdam, Arnhem, and Germany. — 4. *Electrische Spoor Station* (Pl. C, D, 1), in the Hofplein, for the electric railway to The Hague and Scheveningen (comp. p. 310). — *Town Agency* of the Staats-Spoorweg, Noordblaak 91; of the Hollandsche Spoorweg, Gelderscke Kade 5. — *Cabs*, see p. 301.

Hotels (mostly in noisy situations). Maas Hotel (Pl. a; E, 3), Boompjes 19, first-class, with lift, 60 R. from 2½, B. ¾, déj. 2, D. 3, omn. ½ fl. — °Hôtel Weimar (Pl. i; F, 3), Spaansche Kade, near the Maas, with lift, patronized by English and American travellers, 65 R.


Staatsspoorweg
Centraal-station
Hollandsche Spoorweg
Circus Variété
Delftsche Poort
Buitenwatersloot
Buitenwatersteeg
Buitenwatergracht
Buitenwatervest
Buitenwatertuin
Buitenwatersingel
Buitenwatersteiger
Buitenwatermarkt

ROTTERDAM
1: 16,600
0 50 100 200 300 400 500
Meters
33. Politie D.3.
34 Post en Telegraaf E.3.
35 Raadhuis E.2.
36 Rotterdamsche Bank D.4.
37. Schielandshuis D.2.
38. Groote Schouwburg C.2
39 Stadswaag E.3.
40 Standbeeld v. Erasmus E.2.
41. v. Hogendorp D.3.
42. Synagoge D.1.D.4
43. Weeshuis F.2.
44. Ethnogr en marit Museum C.6.
45. Zeemanshuis B.6
46. Zendelinashuis D.1.
47. Witte Huis E.3.
Veemarkt
Dostpoort
Maasstation
Boerengat
Oost Zeedijk
Haringvliet
Oudehaven
Nieuwehaven
Dordrecht, Gorinchem
Middelburg, Vlissingen
Antwerpen, Brussel, Gent
Brielle, Oostvoorne
Spoorweghaven
Binnenhaven
Entrepôt haven
Rijnhaven
Dordrecht, Venlo, Antwerpen
Amsterdam, Utrecht
Oude Plantage
Wagner & Debes, Leipzig.

from 2, B. 3/4, déj. 1½, D. 2½, omn. ½ fl.; *Grand-Hôtel Coomans (Pl. c; E, 2), Hoofdsteeg 12-22, at the Beurs Station, with lift and large café-restaurant, 175 R. at 2-3 fl. (incl. B); Hôtel Leygraaff (Pl. k; C, 5), Westplein 14, near the park, 30 R. from 2½ fl., B. 60 c., déj. 1½, D. 2½, pens. 6, omn. ¾ fl., with garden-restaurant; Zuid-Hollandsch Hotel (Pl. d; D, 3), Korte Hoogstraat 27, 40 R. at 2-2½ fl. (incl. B.), with large café-restaurant; Guilliams' Hôtel St. Lucas (Pl. f; D, 2), Hoogstraat 327, 65 R. at 1½-2½, B. 3/4, déj. 1, D. 1½-2 fl., commercial; *Hôtel de France (Pl. e; E, 2), Hoogstraat 201, 60 R. at 1¾-2½, B. ¾, déj 1¼, D. 1¾, omn. ½ fl., with good restaurant; Hôtel de Beurs, Geldersche Kade 24 (Pl. E, F, 3), 30 R. at 1¾-2½ fl. (incl. B.). — Victoria Hotel (Pl. b; D, 5), Willems-Plein 1, R. from 1¼, B. 1, déj. 1¼, D. 2, pens. 4½, omn. ½ fl.; Hôtel de Gouden Kat, Geldersche Kade 20 (Pl. E, 3), 20 R. at 1¾-2¼ fl. (incl. B.), unpretending but well spoken of; Hôtel Smits (Pl. h; F, 3), Oude Hoofdplein 2, with view, 12 R. at 2-3, B. 3/4, déj. 1¼ fl.; Hôtel van Poppel (Pl. l; F, 3), Spaansche Kade 9, 30 R. at 1¾-2½ fl. (incl B.), well spoken of; Hôtel van Dam, Hoogstraat 375, with restaurant, 40 R. from 1¾, D. from 1 fl. 60 c., Jewish. — **Pension.** *Mrs. E. Andrew*, Westzee-Dyk 25, pens. 4 fl.

Cafés-Restaurants. *Stroomberg*, Westnieuwland 12 (Pl. E, 2, 3; restaurant only), 'plats du jour' 60 c., déj. 1-1½, D. 1½-2½ fl.; *Loos*, in the station of the electric railway in the Hofplein 15 (p. 300); concerts in the evening); *Suisse, Geldersche Kade 27; *Café-Restaurant du Passage*, Korte Hoogstraat, at the Passage (p. 304); *Grand-Hôtel Coomans* (see p. 300), déj. 1, D. (5-7.30 p.m.) in the café 1, in the restaurant (1st floor) 1½ fl.; *Boneski*, at the W. exit of the Passage, opposite the Van Hogendorps Plein; *Zuid-Hollandsch Hôte'* (p. 300); *Fritschy*, Geldersche Kade 30 (Pl. E, 3), and on the Noordereiland, near the Willems-Brug (p. 309); *Rondeel*, Hoogstraat 290, at the railway viaduct; *Zoological Gardens*, see p. 309; *Sauer*, Zeevischmarkt 12 (Pl. D, 3), restaurant only (oysters). — **Brasseries.** *Grand-Hôtel Coomans* (see above); *Loos* (see above); *Löwenbräu*, *Franziskanerbräu*, Hoogstraat 353 and 225; *Original-Pilsener*, Nieuwe Straat 28; *Boneski* (see above).

Wine at the *Bodega Oporto*, Oudehavn-Kade 6 and the *Continental Bodega*, Kolk-Kade 5. — **Confectioners.** *Maison Ulrich*, Leuvehavn 95 (W. Side); *Schurmann*, Schiedamsche Singel 31. — **Tea Rooms.** *Veen's Tea Saloon*, Van Hogendorps Plein 23; *Maison Ulrich*, *Schurmann*, see above.

Cabs (*Rytuigen*; scarce). Motor Cabs. For 1 or several pers. 60 c. per 1200 mètres (1310 yds.), each additional 400 mètres 10 c.; at night (12-7) 60 c. per 600 mètres, each additional 200 mètres 10 c. Waiting 10 c. for every 4 minutes. — Taximeter Cabs. For 1-5 pers. 60 c. per 2400 mètres, each additional 800 mètres 10 c.; at night (12-7) 60 c. per 1200 mètres, each additional 400 mètres 10 c. Waiting 10 c. for every 6 minutes. — Ordinary Cabs. For 1-5 pers. 60 c. per 20 min., 75 c. for ½ hr., 1¼ fl. for 1 hr., each addit. ¼ hr. 30 c.; at night double fare. — Each trunk 10 c.

Electric Tramways ('Rotterdamsche Electrische Tramweg-Maatschappy'). Fare 7½ c, transfer-tickets ('overstapkaartjes') 10 c. — The chief station for all lines except Nos. 4, 9, and 10) is the Beursplein (Pl. E, 3). 1 (green) *Honingerdyk* (beyond Pl. H, 3)-Oostzeedyk-Nieuwehaven (Pl. F, 2)-*Beursplein* (Pl. E, 3)-Van Hogendorps Plein (Pl. C, D, 3)-Witte de With-Straat (Pl. C, 3) *Park* (Pl. B, 5). — 2 (red). *Feyenoord* (*Prinsenhoofd*, Pl. D, 5)-Willems-Brug (Pl. E, F, 4)-*Beursplein* (Pl. E, 3)-Van Hogendorps Plein (Pl. C, D, 3)-*Central-Station* (Pl. B, 1). — 3 (blue). *Boompjes* (Pl. D, 5)-*Beursplein* (Pl. E, 3)-Botersloot (Pl. E, 2)-*Bergweg* (beyond Pl. E, 1) — 4 (yellow). *Oude Hofplein* (Pl. F, 3)-Goudsche Singel (Pl. E, 1)-*Central-Station* (Pl. B, 1)-Mauritsweg (Pl. B, 2, 3)-*Willems-Plein* (Pl. C, D, 5). — 5 (white). *Oudedyk* (beyond Pl. F, 1)-Kipstraat (Pl. F, E, 2)-*Beursplein* (Pl. E, 3)-Van Hogendorps Plein (Pl. C, D, 3)-Kruis-Kade (Pl. C, B, 1, 2)-*Middelland-Straat* (Pl. A, 2). — 6 (blue and white). *Prins Hendrik-Kade* (Pl. F, 4, 5)-Willems-Brug (Pl. E, F, 4)-Boompjes (Pl. E, 3)-*Beursplein* (Pl. E, 3)-Botersloot (Pl. E, 2)-*Walenburgerweg* (beyond Pl. C, 1). — 7 (red and white). *Beursplein* (Pl. E, 3)-Van Hogendorps Plein (Pl. C, D, 3)-*Nieuwe Binnenweg* (Pl. B, 3)-*Delfshaven* (beyond Pl. A, 3-5)-

Westzeedyk (Pl. A, B, 5)-Vasteland (Pl. C, 4)-*Beursplein* (Pl. E, 3). — 8 (red and green). As in No. 7 to *Delfshaven*, then to the N. W. to *Schiedam*. — 9 (red; wholly on the left bank). *Wilhelmina-Kade* (Pl. E, 6)-*Maashaven-Vlaskade*. — 10 (green and white). *Ruigeplaatweg* (beyond Pl. A, 5)-Claes de Vrieselaan-Middelland-Straat (Pl. A, 2)-*Centraal-Station* (Pl. B, 1)-Electrische Spoor Station (Pl. D, 1)-Jacob Cats-Straat (bey. Pl. D, 1)-*Boezem-Brug* (bey. Pl. G, 1).

Horse Tramways. 1. From the Hofplein (Pl. C, D, 1) to *Hillegersberg*, a pleasure-resort to the N. of Rotterdam. 2. From the Hofplein to *Overschie* on the N. W. (hourly). — **Steam Tramways.** From Feyenoord (Rosestraat; Pl. G, 5): to *Zwyndrecht* (p. 459; 1-2 hrs.); to *Stryen* (1½-2¼ hrs.); to *Zuid-Beyerland* (p. 207; 1¾-2½ hrs.); to Goudswaard (2 hrs.); viâ *Spykenisse* to *Briel-Oostvoorne* (p. 310) or to *Hellevoetsluis* (p. 310); 1¼-1½ hr.

Steamboats (comp. p. xxxiv and Van Santen's Reisgids Nos. 318 seq.). LOCAL STEAMERS. To *Dordrecht* and *Gorinchem*, see p. 310; to *Schoonhaven* on the Lek (starting at the Osterkade; Pl. F, 3); to *Gouda* (p. 432) several times daily; to *Delft* (starting at Schiekade, Pl. C, 1), see p. 311; to *Briel* and *Oostvoorne*, see p. 310; to *Middelburg* and *Flushing* (starting from Pl. E, F, 3) see p. 295. — RHINE STEAMERS to *Cologne* and *Mannheim*, see p. 443; daily steamboat of each company (starting from Pl. F, G, 4). — OCEAN STEAMERS. To *London* and other *British Ports*, see p. 293. To *Antwerp*, see p. 206. Also to *Bergen* every Wed. (Pl. B, 6); to *New York* (Holland-America Line) every Sat. (Pl. D, 6); to *Batavia* (Rotterdam Lloyd) every fortnight; to *Eastern Asia* (North German Lloyd), monthly.

Post and Telegraph Office (Pl. 34; E, 3), near the Exchange.

Booksellers. *H. A. Kramers & Son*, Geldersche Kade 26; *W. J. van Hengel*, Hoogstraat 385; *Bazendyk*, Zeevisch-Markt 14; *Terneden*, Van Hogendorps Plein 4. — **Art Exhibitions.** *Rotterdamsche Kunstkring*, Witte de With-Straat 35 (10-4.30; 50 c.); *Rekkers*, opposite the Exchange; *W. Oldenzeel*, Glashaven 20 (10-4; 25 c.).

Money Changers. *Wissel en Effectenbank*, Noordblaak 25; *Marx & Co.*, Zuidblaak 56.

Tourist Office. *Informatie-Bureau*, Spaansche Kade 3 (Pl. E, F, 3). — *American Express Co.*, Gedempte Glashaven 17.

Theatres. *Groote Schouwburg* (Pl. 33; C, 2), at the corner of the Aert van Nes-Straat and the Lyndaan-Straat, from Sept. to May, twice or thrice a week; *Tivoli-Schouwburg*, Cool-Singel 24 (Pl. C, 2), dramas, performances twice or thrice a week. — **Variety Theatres.** *Circus Variété* (Pl. B, 1), Stations-Plein; *Casino Variété*, Cool-Singel.

Concerts in the *Doele* (Pl. 8; C, D, 1). Haagsche Veer (in summer usually on Thurs., at 8 p.m.); in the *Zoological Garden* (p. 309), on Tues. and Frid. in summer at 8 p.m.; in the Officieren-Societeit in the *Park* (p. 308), on Sun. afternoons and evenings in summer, also on Wed. evenings (introduction necessary).

British Consul, *Henry Turing*, Caland-Straat 24; vice-consul, *R. C. Michell*. — **American Consul-General**, *Soren Listoe*; vice-consul, *Edward P. Theobald*. — **Lloyd's Agents**, *John Hudig & Son*, Willems-Plein 8.

English Church (*St. Mary's*), at the E. end of the Haringvliet (Pl. 11, G, 2; comp. p. 303); service at 11 a.m. (at 7 p.m. at the Seaman's Institute, Terweuakker); chaplain, *Rev. H. H. Coryton*. — **Scottish Presbyterian Church** (Pl. 17; C, 4), Vasteland 2; services at 10.30 a.m. and 6.30 p.m.; minister, *Rev. J. Irwine Brown, M. A.*, Avenue Concordia 116.

Principal Attractions (1 day). Boymans Museum (p. 304); Walk through the town and visit to the Docks and Harbour (p. 303); the Park (p. 308).

Rotterdam, with 420,200 inhab. (25% Rom. Cath., 10,000 Jews, 20,000 Germans), including the suburbs of *Delfshaven*, *Charlois*, *Katendrecht*, *Feyenoord*, and *Kralingen*, is situated in the province of Zuid-Holland, on both banks of the *Meuse* or *Maas*. It is the largest town but one in the Netherlands and in transit-trade it is

surpassed on the Continent only by Hamburg and Antwerp. The river, which is here joined by the *Rotte*, a small river on the right, is tidal for a considerable distance, the rise of the tide varying from 4 to 8 ft., according to the wind. Rotterdam received its first municipal privileges in 1340, but at the time of the Republic it was only the first of the so-called small towns. Its modern prosperity dates from the separation of Belgium from the kingdom of the Netherlands, when Holland levied navigation dues on the Scheldt (1830-39; comp. p. 170), but the most important factors in its progress have been the construction of the Nieuwe Waterweg (p. 294) to replace the silted-up mouth of the Meuse (p. 310), by which the largest sea-going ships are admitted to the quays of the town, and the completion of the new docks on the left bank of the Meuse. About one-half of the total national imports by sea and nearly one-half of the exports (p. xliii) pass through it, besides four-fifths of the Dutch trade with the Rhine. The most important cargoes are petroleum, grain, and coffee, then sugar, tobacco, rice, tea, spices, wood, Spanish ore, and British and Westphalian coal. The cattle-market is the most important in Holland. Near the harbour are large ship-building yards, distilleries, breweries, tobacco, margarine, and cocoa factories, and machine-works.

The main portion of the city, on the right bank of the Meuse, is intersected by numerous canals, which lend a characteristic air to the town, and by the *Viaduct* of the state railway, constructed in 1870-77 and nearly 1 M. long. The *Beurs Station* or *City Railway Station* (Pl. E, 3; p. 300) lies in the centre of the town, above the level of the streets, and is reached by flights of steps.

Opposite the railway-station is the **Exchange** (Pl. 3; E, 3), designed by *Van der Werff*, the painter, and built of sandstone in 1722 (enlarged in 1909-10), enclosing a spacious court, flanked by colonnades and covered with glass. Business-hour 1-2 p.m. (adm. 25 c., after 1.5 p.m. 50 c.). The tower contains a fine set of chimes.

To the N.W. of the Exchange lies the Groote Markt (Pl. D, E, 2), the greater part of which is constructed on vaulting over a canal. It is embellished with a bronze statue, by Hendrik de Keyser (p. 369), of the illustrious **Erasmus of Rotterdam** (Pl. 40), properly *Gerrit Gerritsz*, who was born at Rotterdam in 1467 and died at Bâle in 1536. The monument was erected in 1622 and bears long Dutch and Latin inscriptions added in 1677.

The adjacent Hoogstraat (Pl. D, 2), or High Street, which separates the business quarter on the Meuse from the congested inner town, is the chief thoroughfare in Rotterdam, and is often thronged till late in the evening. — The *Wyde Kerkstraat* leads hence to the N. to the church of St. Lawrence. The façade of the house No. 3 in this street, with a statuette of Erasmus in the pediment, is a reproduction of the front of the house in which the great scholar was born.

The **Groote Kerk**, or *Church of St. Lawrence* (Pl. 12, D, 2), a Gothic brick edifice, was begun in 1412. The choir dates from 1487, and the tower, which has been left unfinished, from 1449-1651.

The INTERIOR (entrance through the 'Kerkenkantoor', on the E. side, opposite the viaduct; open 9-5, 25 c.) is spacious, but, as in most Dutch churches, is disfigured by the wooden stalls and pews. The chief objects of interest are the marble monuments of *Vice-Admiral Witte Cornelisz de With* (d. 1658), by Pieter Ricx, *Vice-Admiral Kortenaer* (d. 1665), by Rombout Verhulst (1669), and *Rear-Admiral Van Brakel* (d. 1690), by Joh. Blommendael. The brazen screen which separates the choir from the nave dates from 1711-15. — The large organ (4 manuals, 73 registers, 4762 pipes), built in 1738, is as famous as that at Haarlem. Organ-recital every alternate Frid. in summer at 2.30 p.m. (free); at other times the organist may be engaged to play for an hour, and to show the internal mechanism, for a fee of 10 fl.

The *Tower*, 210 ft. in height (325 steps; adm. 25 c., on application to the sacristan), consisting of three broad and tapering stories, rises from the façade of the church. It formerly terminated in a wooden spire, removed in 1645 and replaced by a flat roof; and in 1651-55 it was disfigured by the construction of a massive support, extending across the entire façade. The view from the summit is very extensive. The towers of Brielle, Delft, The Hague, Leyden, Gouda, and Dordrecht are all visible in clear weather.

A little to the E., between the Kaasmarkt and the Hoogstraat is the *Stadhuis*, or town-hall (Pl. 35; E, 2), rebuilt in 1827-35 in a pseudo-classic style. — In the neighbouring NIEUWE MARKT (Pl. E, 2) is a *Fountain* (1872) commemorating the tercentenary of the establishment of Dutch independence (1572; see p. xxxix).

To the W. the Hoogstraat ends in the KORTE HOOGSTRAAT (Pl. D, 2), another much-frequented street. The *Passage*, an arcade built in 1878-79, leads hence to the Coolvest.

The ***Boymans Museum** (Pl. 29; D, 3), on the Schiedamsche Dyk, originally built in 1662 as the government offices for Schieland, but rebuilt after a fire in 1863 and newly fitted up in the interior in 1909-10, contains a good collection of pictures. The nucleus of the collection was a bequest by *Mr. F. J. O. Boymans* (d. 1847), most of which perished in the fire of 1863. The collection now includes about 500 pictures and upwards of 2000 drawings. Adm. 5 c. on Sun., 11-5, and week-days (except Mon.), 10-5 (in winter, 10-3, in March and Oct., 10-4); strangers are admitted before 10 a.m. and on Mon. for a fee of 25 c. Catalogue in English (1907). Director: F. Schmidt-Degener.

GROUND FLOOR. Modern Art. — To the left of the vestibule, ROOM A. To the left: 402. *Nic. Pieneman*, King William III. (1853). 397. *Wally Moes*, Midday rest; no number, *Jan Veth*, Burgomaster 'S Jacob (1907); 423. *H. A. van Triyt*, Erasmus in his last illness; 381, 382. *P. de Josselin de Jong*, Portraits; 417. *Th. Schwartze*, Orphan girls of Amsterdam; 361. *Chr. Bisschop*, Prince Henry of the Netherlands (d. 1879). — ROOM B. To the right: *Ary Scheffer*, 408. Count Eberhard of Wurtemberg cutting the table-cloth between himself and his son Ulrich (1851), 409. Count Eberhard by the dead

body of his son who had fallen while fighting bravely in battle (1853; after Uhland). 403. *Ch. Rochussen*, Count Floris V. of Holland at the battle of Vroonen in 1287 (1856); 379. *J. B. Jongkind*, Moonlight-view of Overschie (1872); 380. *P. de Josselin de Jong*, Rochussen the painter (1884). 406. *W. Roelofs*, Landscape (cattle by *De Haas*); 386. *B. C. Koekkoek*, Forest-scene; 376. *H. van Hove*, Landscape near Rotterdam (1834). 161, 162. Warlike scenes from 1779, 1780; 294. *C. Troost*, Lying-in room in 1737; no numbers, *Muys*, Interior, *Jan Veth*, Israëls the painter; 428. *J. Voerman*, Landscape (1906); 372. *Vincent van Gogh*, Landscape.

To the right of the vestibule are two Rooms containing water-colours and drawings. — The large Back Room contains the most important works of the modern section. Beginning on the left: 367. *J. Bosboom*, The Church of St. Lawrence at Alkmaar; 399. *A. Neuhuys*, A workman's home in Drenthe. 371. *P. J. C. Gabriel*, Landscape near Overschie; 368. *G. H. Breitner*, View of a suburb in Amsterdam; 430. *J. H. Weissenbruch*, Landscape with windmill; 364. *Th. de Bock*, Landscape; 393. *A. Mauve*, Cattle in shade; 378. *Jos. Israëls*, Portrait (1898). No number, *W. Maris*, Pasturage; 363. *B. J. Blommers*, Children on the beach; 377. *Jos. Israëls*, Woman at a window (1896); 394. 395. *H. W. Mesdag*, Sea-pieces. 384. *J. Chr. Klinkenberg*, The Vyverberg at The Hague; 392. *J. Maris*, The nurse; 406. *W. Roelofs*, Landscape.

Upper Floor. Old Masters. — At the top of the staircase: 238, 239. *A. Pynacker*, Italian landscapes; no number, *Jac. Jordaens*, Bearing of the Cross. — We turn to the right into —

Room A. To the right: 69. *Jac. Delff*, Portrait (1593); 163. *P. Lastman*, Flight into Egypt (1608). — 115. *M. van Heemskerck*, Entombment; *275. *Jan van Scorel*, Portrait of a boy (1531); 35. *Dirck Bouts*, St. John the Evangelist. — 14. *Joost van Cleef*, Portrait; 53, 54. *Jacob Cornelisz*, Portraits. — 298. *E. van de Velde*, Battle by night (1623); 4. *H. Avercamp*, Sport on the ice; *274. *R. Savery*, Hen.

Room B. To the right: 269. *H. Saftleven*, Landscape among the dunes; 226. *J. Ochtervelt*, At the breakfast-table (1667); 282. *H. Sorgh*, River scene near Dordrecht (1647); 71. *A. de Lormé*, The Groote Kerk (p. 303) at Rotterdam (1655); 91. *Joost van Geel*, Mother, nurse, and child, a strongly coloured example of this exceedingly rare pupil of Metsu; 332. *Abr. de Vries*, Portrait (1639). — 250. *H. Pot*, Merry company (1633); 111. *W. Heda*, Still-life (1634); 261. *Jac. Salomonsz van Ruysdael*, Landscape with cattle (1665); *106. *Frans Hals*, Portrait (ca. 1635); 230. *A. van Ostade*, Old gentleman in his study (1680); 47. *Pieter Claesz*, Still-life (1636); 231. *Is. van Ostade*, Travellers outside an inn (1640). — 258. *Sal. Rombouts*, Landscape; 180. *Jan Martsen de Jonge*, Cavalry skirmish (1630); *265. *Sal. van Ruysdael*, The Meuse near Dordrecht; *182. *J. van der Meer*, View of the village of Noordwyk (1676); 18. *G. Berckheyde*, View of the Church of St. Cunibert at

Cologne; *348. *Jan Wouverman*, Landscape among the dunes; 349. *Ph. Wouverman*, Plunderers. 324. *S. de Vlieger*, Mouth of a river; 50. *J. D. Cool*, Corporation-piece (1653); 27. *P. de Bloot*, Almsgiving; 308. *L. Verschuier*, The Meuse at Rotterdam; 267. *C. Saftleven*, Satirical allegory of the legal profession (1629); no number, *Jan Porcellis*, Sea-piece; 249. *Julius Porcellis*, Sea-piece.

Room C. To the right: 110. *Adr. Hanneman*, Grand Pensionary Jan de Witt (1652); 65, 66, 63. Portraits by *Jacob Gerritsz Cuyp*, father of Aelbert. *Aelbert Cuyp*, *56. River-scene by morning-light, *55. Two grey horses, 59. Eating mussels, 60. The old Oostpoort at Rotterdam, 58. Cow's head. — *Aelbert Cuyp*, 61. Dish with apples, 57. Cock and hen; *Jan van Goyen*, The Haarlemmer Meer (1651). — 286. *Jan Steen*, Feast of St. Nicholas; 234, 235. *A. Palamedesz.* Guard-rooms; no number, *Q. van Brekelenkam*, Saying grace; 248. *W. de Poorter*, Still-life (Vanitas, 1636); 232. *A. Palamedesz*, Family-group. 287. *Jan Steen*, Stone-operation; a stone being cut out of the head of a credulous peasant by a doctor, to the great amusement of the bystanders ('le malade imaginaire'). 325. *H. van Vliet*, The Nieuwe Kerk at Delft (1666). — *Abr. van Beyeren*, *12. Fish, *13. Sea-piece; 67. *D. van Delen*, Musical party (1636).

Room D. To the right: 87. *G. Finck*, Dirck Graswinckel, the lawyer, and his wife (1646); *160. *S. Koninck*, Gold-weigher (1654); *J. van Kessel*, 154. Landscape, 155. Prinsen-Gracht at Amsterdam; *157. *Jac. Koninck*, Farm; *31. *F. Bol*, Portrait (1656); 9. *A. Beerstraaten*, The old town-hall of Amsterdam; *79. *G. van den Eeckhout*, Boaz and Ruth (1655). — *262. *Jacob van Ruysdael*, Cornfield in sunshine, a very beautiful landscape, evidently influenced by Rembrandt; *N. Maes*, 175. 176. Portraits; 347. *Em. de Witte*, Fish Market at Amsterdam (1672); 264. *Jac. van Ruysdael*, Old Fish Market at Amsterdam. — *158. *Ph. Koninck*, Landscape (1664).

*255. *Rembrandt*, 'De Eendracht van 't land' (union of the country), an allegorical painting executed in 1648, the year of the Peace of Westphalia, which Dutch poets and painters were never tired of celebrating. Though merely a study in brown monochrome, probably a sketch for a larger work, and unfinished, it is remarkably effective.

The foreground and part of the middle distance represent the interior of a fortress. In the centre is a lion couchant, bound by two chains, one of which is attached to a wall on the right, bearing the arms of Amsterdam with the words 'Soli Deo Gloria', while the other is fastened to the seat of Justice, who is represented in an attitude of supplication on the left. The lion places his paws on a bundle of arrows, the emblem of the United Provinces, the shields of which surround him. The foreground is occupied by knights arming themselves to battle for the republic, while the guns on the ramparts are seen firing on the enemy, who retreats in wild confusion.

81. *A. van Everdingen*, Swedish landscape with waterfall; *125. *M. Hobbema*, Wooded landscape; *86. *Carel Fabritius*, Portrait; 159. *Sal. Koninck*, The chief priests before Pilate (1645).

*124. *Hobbema*, Landscape.

Small, but charming: by the side of a pond in which two men are fishing stands a cottage shaded by lofty trees; to the left a road on which two travellers are approaching; foreground in shade, with the surface of the water most effectively handled.

75. *G. Dou*, Old woman; *153. *Th. de Keyser*, Portrait; 272, 273. *Dirck Santvoort*, Shepherd and shepherdess (1632); 212. *A. van der Neer*, Landscape by moonlight; 229. *Adr. van Ostade*, Peasant laughing (1656); 279. *P. van Slingelandt*, Portrait; *263. *Jac. van Ruysdael*, The sandy road; 188. *G. Metsu*, Portrait of a pastor; *A. van de Velde*, *296. The farrier, *297. Cattle at pasture (both painted in 1658); 300. *W. van de Velde*, Port of Texel (1673).

Room E (foreign schools). To the right: No number, *Le Nain*, Two little girls. — 293. *E. van Tilburg*, Family group; 329. *S. Vrancx*, Scene of plundering. — 320, 321. *Flemish School*, Portraits (1640 and 1645); 72. *A. van Dyck*, Sketch in oil for the large portrait of Charles I. and his family at Windsor; *51. *Gonz. Coques*, The toper; 259. *Rubens*, Group of saints among clouds (sketch); 319. *Flemish School*, Sketch of a horseman; 328. *Paul de Vos*, Boar-hunt. — *114. *J. D. de Heem*, Fruit; no number, *D. Teniers the Younger*, Tavern-scene; 373. *J. B. Greuze*, Mother and child. — 46. *Ph. de Champaigne*, Double portrait of the painters Jean Baptiste de Champaigne and Nicolas de Platte-Montagne (1654).

Rooms F. To the right: 206. *E. Murant*, Farm; *118. *B. van der Helst*, Portrait (1638); 174. *N. Maes*, Portrait-group. — *292. *Abr. van den Tempel*, Portrait of a vice-admiral and his wife (1671); *335. *Jan Weenix*, Dead swan (1716); 136. *Gysb. d'Hondecoeter*, Cock and hen (1652); 204. *P. Moreelse*, Vertumnus and Pomona; 266. *P. Saenredam*, Old Church of St. Mary at Utrecht (1636). — *B. van der Helst*, 119, 120. Portraits, *121. Lady and gentleman in a park (1654); *J. Hackaert*, Italian landscape; *19. *Hiob Berckheyde*, Old Exchange at Amsterdam. — 30. *F. Bol*, Portrait (1652); 33. *J. Both*, Italian landscape; 203. *P. Moreelse*, Portrait.

To the left on the upper floor is a room with old drawings.

The groundfloor of the Boymans Museum contains also the **Municipal Collection of Antiquities** (*Museum van Oudheden der Gemeente Rotterdam*; entr. on the N. side, in Boymans-Straat). Admission at the same hours as to the picture-gallery (p. 304, but not open before 10); catalogue (1908) 10 c. Director: A. Hoynck van Papendrecht. — Room I. Dutch tiles of the 16-18th cent.; model of the tower of St. Lawrence (p. 3 3); carved barrel-heads, one of 1763; old house-signs; by the exit-wall, hangman's apparatus. — Room II. Uniforms, weapons, and standards of the national guard (Schuttery), disbanded in 1908; stone cannon-balls found in the Meuse, perhaps dating from the siege of Rotterdam by Archduke Maximilian in 1488. — Room III. Views of Rotterdam; in the glass-case by the central window, 1489. Gold snuff-box belonging to Napoleon I. (1811), with a miniature portrait of Daniel Saint; old swords found in the Meuse; large glass-case containing copper and brass utensils; cabinet with articles of clothing; 681. Urns of the 10-11th centuries. — Room IV. Dutch furniture of the 16th and 17th cent., including a large double bedstead in the Renaissance style (No. 940); at the window, wooden relief of 1694, representing the manufacture of blocks and pulleys for ships (Blokmakery); stoneware of the 13th cent. onwards; in a glass-case, 618. Venetian lace collars

formerly belonging to Arminius (d. 1609), the preacher and founder of the sect of the Remonstrants (p. 457). — Room V. Cabinet with silver guild utensils; 457. Jewel-casket formerly belonging to Admiral Piet Hein (p. 312); embroideries; silver beaker belonging to the old Schuttery.

At the back of the Boymans Museum is the Van Hogendorp Plein (Pl. C, D, 3), where a flower-market takes place every week-day, and which is adorned with the statue of *Gysbert Karel van Hogendorp* (Pl. 41, D, 3; 1762-1834), the 'promoter of free trade', and the 'founder of the Dutch constitution', by *W. Geefs* (comp. p. 336). At No. 8 is the *Municipal Library and Reading-Room* (adm. from 9 a.m. to 10 p.m.). — Opposite the W. exit of the Passage (p. 304) stands the *Caland Fountain* (Pl. 4; C, 2, 3), erected in 1907 to commemorate the opening of the Nieuwe Waterweg (p. 294).

We return past the *Fish Market* (Pl. D, 3) and through the Noord-blaak (Pl. D, 3), with its numerous shops, to the Beursplein.

A few minutes to the S.E., at the corner of the Wynhaven and the Geldersche Kade, lies the Witte Huis (Pl. 47; E, 3), a ten-storied apartment-house, 130 ft. high, in the style of an American sky-scraper, erected in 1897-98 (fine *View of Rotterdam from the terrace on the roof; entrance on the S. side, adm. 25 c.; lift).

The **English Church** (Pl. 11; G, 2), at the E. end of the Haringvliet (Pl. F, 3, 2), was originally built by the great Duke of Marlborough during his command in the Netherlands, and has been used as a barrack, a hospital, a storehouse, and an armoury. Over the entrance, below the English royal arms, are the arms of the Duke of Marlborough.

A little to the S. of the Geldersche Kade is the **Boompjes** (Pl. E, D, 4), a broad quay, which derives its name from the scraggy elm-trees planted upon it.

Along the Meuse, farther to the W., stretch the *Willems Plein* and the *Willems Kade* (Pl. D, C, 5, 6). At the W. extremity of the latter, at No. 25 b, is the *Museum voor Land- en Volkenkunde en Maritiem Museum* (Pl. 44; C, 6), containing curiosities from the East Indies, Africa, and Brazil, and a collection of objects connected with navigation from the 17th cent. onwards (under reconstruction; formerly open daily except Mon., 10-4; adm. 5 c.). — From the Willems Plein (Veerhaven) and from the Wester-Laan (Pl. B, 6) steam-ferries ply to the docks (p. 309).

The *Park (Pl. A, B, 6) affords a pleasant promenade, and may be reached by tramway (No. 1, p. 301) from the Exchange. The *View Terrace* (café), on the Meuse, and other points command a view of the busy scene on the river. In the middle of the park is the *Officieren-Societeit* (concerts, see p. 302). Near it, to the S.W., rises a marble statue by Stracké of the popular patriotic poet *Hendrik Tollens* (1780-1856), erected in 1861. — To the W. of the park are the new harbours of *Parkhaven*, *St. Jobshaven*, and *Schiehaven*; between the two last, at the Lloyd-Kade, lie the steamers of the Rotterdam Lloyd Steamship Co. (visitors admitted; 25 c.). — A new quarter has recently sprung up to the N.W. of the park. In

the Mathenesser-Laan, in the extreme W., not far from Delfshaven (see below), is the building (1899-1900) of the *Municipal Archives*.

From any of the chief streets leading to the N. from the Park we may proceed through the pleasant residential quarter adjoining the *Wester-Singel* (Pl. B, 4-2; tramway No. 4, see p. 301) to the **Zoological-Botanical Garden** (*Diergaarde*; Pl. A, B, 1, 2), tastefully laid out (restaurant). The chief entrance is in the Kruisstraat, opposite the Diergaarde-Laan (adm. 50 c.; illustrated guide of 1909, 25 c.). The beasts of prey are fed at 2.30 p.m.; concerts, see p. 302.

A little to the E. of the Diergaarde-Laan is the *Delftsche Poort*, (Delft Gate; Pl. C, 1), the old N. gate of the city, dating in its present form from 1766.

Adjoining the new docks to the W. of the park lies the incorporated suburb of Delfshaven (tramways No. 7 & 8, p. 301), the birthplace of the naval hero Piet Hein (p. 312), to whom a statue was erected here in 1870. An inscribed stone on the church commemorates the last public religious service of the Pilgrim Fathers on European soil, and a bronze tablet (1906) records their departure from Delfshaven for North America in the 'Speedwell', on July 22nd, 1620.

At the E. end of the Boompjes the river is crossed by two **Bridges** (Pl. E, F, 4): the *Railway Bridge* (1876) and the *Willems-Brug* (1878; fine view) for carriages and foot-passengers.

On the Maas-Kade on the **Noordereiland** (Pl. E, F, G, 4, 5), immediately to the right of the bridge, is the *Café-Restaurant Fritschy* (p. 301), which commands a fine view of Rotterdam. The middle of the island is occupied by the *Burgemeester Hoffman Plein* (Pl. F, 4, 5), embellished with a monument to *Stieltjes* (d. 1878), the engineer who planned the harbour-works on the left bank, and with a fountain, by *H. Evers* (1899), commemorating the accession of Queen Wilhelmina. — The large *Konings-Haven* (Pl. F, G, 5, 4), about 165 yds. in breadth and 1100 yds. in length, lies to the S. of the Noordereiland. Railway and road are conducted across the harbour on huge swing-bridges (ferry, when the bridge is open, 2 c.).

On the left bank of the Meuse lies **Feyenoord** (Pl. E-H, 4-6) with its harbours. Immediately to the right are the *Binnen-Haven*, with the small Entrepôt-Haven or free harbour, and the *Spoorweg-Haven*, both constructed between 1874 and 1879. Beyond the swing-bridge across the Spoorweg-Haven, at the *Wilhelmina-Kade* (Pl. E, D, 6), lie the large passenger-steamers of the Holland-America Steamship Co. (visitors admitted Sun.-Wed., 9-11.30 & 1.30-4; 25 c.). — The large *Rynhaven* (Pl. E, 6; 74 acres), constructed in 1887-93, is the dock for the steamers of the North German Lloyd and the Hamburg-American lines.

To the S.W. of this point lie the two small *Katendrechtsche Haven* (steam-ferry from the Wilhelmina-Kade), with a coal-tip and other powerful electric cranes; the huge *Maashaven* (tramway No. 9, p. 301), constructed in 1898-1902 and more than 140 acres

in extent, where the steamers of the Hamburg-South-American Co. lie; and the harbours at *Charlois* (ferry from the second Katendrechtsche Haven), with three floating docks and large petroleum tanks. Steam-ferry from the Dockhaven to the Wester-Laan (p. 308). — To the W. of Charlois the *Waalhaven* (740 acres) is under construction.

FROM ROTTERDAM TO THE HAGUE AND SCHEVENINGEN, 21½ M., electric railway (overhead system) in 48 min. (fares 90, 60 c., or 1 fl. 10, 80 c.). Station (Pl. C, D, 1), see p. 300. — 7 M. *Pynacker.* — 15 M. *The Hague* (Dutch Station). — 23 M. *Scheveningen* (comp. p. 340). In the height of summer direct trains run hourly to Scheveningen (27 min.), not passing The Hague. Interesting trip.

An interesting day's excursion may be made FROM ROTTERDAM TO DORDRECHT, going by steamer (Fop Smit & Co.; 9-10 times daily in 1½ hr.; fares 55, 30 c.) and returning by railway (pp. 459, 460; ½ hr.). The steamer (starting at the Ooster-Kade, Pl. F, 3) stops at *Ysselmonde* (p. 459), and *Krabbingsche Veer*, with the largest salmon-market in Holland (daily in summer) and a guano-factory; then, on the left bank, at *Bolnes* and *Slikkerveer*, two small places with ship-building yards. Beyond the mouth of the Lek (p. 436) it turns to the right into the *De Noord* arm of the Meuse, and stops at *Kinderdyk* and *Alblasserdam* (comp. p. 207) on the left, at *Hendrik Ido Ambacht* on the right, and at *Papendrecht* on the left. Finally a fine view of Dordrecht is disclosed and the steamer lays to at the Grootshoofd (p. 457), whence it proceeds to *Gorinchem* (p. 452). — From July 1st to Sept 14th an interesting EXCURSION ROUND THE ISLAND OF YSSELMONDE is made daily from Rotterdam. Starting from the Ooster-Kade (see above) at 10.30 a.m. the steamer sails viâ Dordrecht to Moerdyk (p. 207), returning through the Oude Maas and viâ Vlaardingen (p. 294) to Rotterdam (ca. 3.30 p.m.; fare 1½ fl.; good restaurant on board, déj. 1½ fl.).

FROM ROTTERDAM TO BRIEL, by steamer in 1½ hr. (starting from the Maaskade, Pl. F, 4; fares 50, 25 c.; comp. Van Santen's Reisgids No. 353) viâ *Nieuwesluis* and *Vlaardingen* (p. 294); or by steam-tramway (p. 301, comp. Van Santen's Reisgids No. 251 D) in 1¾ hr. across the 'islands of *Putten* and *Voorne*. — **Briel** or *Brielle* (*Hôtel De Nymph*, déj. 2½, D. 1¼ fl.; *Hôtel van Beaumont*), a town with 4200 inhab., situated on the silted-up mouth of the Meuse, was formerly strongly fortified. Its capture by the 'Water Beggars', on April 1st, 1572, was the first overt act in the Dutch war against the Spanish supremacy. The Gothic *Church of St. Catharine* (15th cent.) has a handsome tower 246 ft. high; the interior contains the tomb of Admiral Ph. van Almonde (d. 1711). The *Orphanage* was built at the cost of Angelus Merula, a Protestant preacher executed in 1557, a portrait of whom is exhibited in the 'Regentenkamer'. The monument to the 'Water Beggars' (*'de Vryheidsnymph'*) was erected in 1872. — **Oostvoorne**, the terminus of the tramway and of a steamer from Rotterdam (p. 302), is a small seaside resort with a few hôtel-pensions (pens. 2½-3 fl.). — On the S. side of the island of Voorne lies the naval port of *Hellevoetsluis* (Lloyd's sub agent), also connected with Rotterdam by steamer and steam-tramway (p. 301).

38. From Rotterdam to The Hague, Leyden, Haarlem, and Amsterdam.

52 M. RAILWAY (*'Hollandsche Spoorweg'*; stations, see p. 300) in 1¼-2¾ hrs. To (11½ M.) *The Hague* in 22-40 minutes.

Rotterdam, see p. 300. — To the left, as we quit Rotterdam, appears Delfshaven (p. 309). Flat pastures, numerous wind-mills, straight canals, and occasionally a few plantations and thriving farm-houses are the principal features of the country.

DELFT
1 : 14.000
0 50 100 200 300
Meters
1 Geb.v.Bacteriologie D
2 Geb.v.Microchemie B
3 Gemeentlandshuis van Delfland A B
4 Huis Lambert v. Meerten A
5 Jouat Thoolt & Labouchère C
6 Kantongerecht B
7 Korenbeurs B
8 Postkantoor B
's Gravenhage
Rotterdam
Geograph. Anst. v
Wagner & Debes, Leipzig

3 M. **Schiedam** *(De Visschery*, plain; Amer. Cons. Agent, *Anders C. Nelson)*, on the *Schie*, with 31,400 inhab., is celebrated for its 'Hollands' and 'Geneva' (so called from the *Jenever*, or juniper-berry with which it is flavoured), of which there are still about 200 distilleries, in spite of a recent decline in the trade. Schiedam has also a large stearine candle factory, a shipyard, and a considerable grain-trade. Tramway (No. 8) to Rotterdam, see p. 301.

From Schiedam to the Hook of Holland, see p. 294.

9½ M. **Delft.** — **Hotels.** Wilhelmina Hotel (Pl. a; A, 2), Haag-Poort 1, with restaurant; Hôtel Central (Pl. b; B, 4), Wynhaven 7, R. & B. 2, D. 1¼ fl.; Hôtel de Bolk (Pl. c; A, 5), Buitenwater-Sloot 1, near the station, R. 1¼-1½, B. ½, D. 1¼ fl.

Cafés-Restaurants. *Café Central*, at the above-named hotel, 'plat du jour' 50 c.; *Bavaria*, Binnenwater-Sloot (Pl. B, 4, 5), 'plat du jour' 50 c.

Post & Telegraph Office (Pl. 8; B, 4), Hypolitus-Buurt.

Steam Tramway from the old Rotterdam Gate (Pl. B, C, 6), with several stations on the Oude Delft, to the Hague Gate (Pl. A, 2), and thence viâ (25 min.) *Ryswyk* to (35 min.) The Hague (see p. 315, No. 11).

Steamer to Rotterdam viâ Overschie eight times daily in 1½ hr. (fare 25 c. or 15 c.; starting from the Zuidwal, Pl. B, 6), a very attractive trip.

Delft, an old-fashioned town of 34,000 inhab. (⅓ Rom. Cath.), with remarkably clean canals bordered with lime-trees, is situated on the *Schie*, which flows into the Meuse at Delfshaven. The town was almost totally destroyed by fire in 1536, and in 1654 it was seriously damaged by the explosion of a powder-magazine; but it still possesses numerous interesting buildings of the 16th cent., especially at the Wynhaven (Pl. B, 4) and in the Koornmarkt (Pl. B, 4, 5) and Voorstraat (Pl. A, B, 3). Delft was the birthplace of *Hugo de Groot* (*Grotius;* 1583-1645), the statesman and scholar (tomb and monument, see p. 313), and of the painters *M. van Mierevelt* (1567-1641; comp. p. lxi) and *Jan Vermeer van Delft* (1632-75; comp. p. lxv). In the 17th and 18th cent. the fayence of Delft, made in imitation of Chinese and Japanese porcelain, was celebrated throughout Europe. This industry afterwards fell into decay but has been revived by *Messrs. Joost Thooft & Labouchère*, whose factory (Pl. 5; C, 4) is not, however, open to visitors.

On leaving the railway-station (Pl. B, 5, 6) we bear to the left towards the Houttuinen, cross the *Singel-Gracht*, and then walk along the canal called *Binnenwater-Sloot* (Pl. B, 4, 5) to the *Oude Delft*, which traverses the town from N. to S. On the right bank of the latter is the *Polytechnic School* (Pl. B, 5), on the left bank the *Gemeenlandshuis van Delfland* (Pl. 3; A, B, 4), with a Gothic façade of the beginning of the 16th cent., in sandstone.

A melancholy celebrity attaches to the Prinsenhof (Pl. A, 3, 4), also on the Oude Delft, as the scene of the death of William of Orange, the Silent, the founder of Dutch independence, who was assassinated here on 10th July, 1584 (see p. xxxix). The Prinsenhof, previously a monastery, was fitted up in 1575 as a residence for the princes of Orange and was afterwards long used as a barrack.

The building has been restored and is now open to the public; 10 to 5 from May 1st to Sept. 30th, 10-1 from Oct. 1st to 15th Nov. and from Feb. 16th to April 30th, and 10-3 from Nov. 16th to Feb. 15th; on Sun. and holidays not before 1 p.m. By passing through the door opposite the tower of the Oude Kerk and crossing the court, we reach the spot where the tragedy took place, on the first floor, to the right by the staircase. It is marked by an inscription. The murderer, a Burgundian named *Balthasar Gerards*, who was prompted by a desire to gain the price set upon the hero's head by Alexander Farnese, took up his position in front of the spot thus indicated, and when he discharged his pistol was quite close to his victim, who was ascending the staircase with his friends. — Adjacent, to the left, is the so-called *Historical Room*, with some reminiscences of the Prince.

The first floor is occupied by the Gemeente Museum (adm. daily, except Sun. and holidays, 10 to 3 or 4, 25 c.; on Wed. 10 c.), containing coins, medals, banners of the Delft 'Schuttery' (17-18th cent.), 4000 prints etc., old views and plans (one of 1536, made after the fire mentioned on p. 311), municipal antiquities, and paintings. Among the last are: *Rochus Delff*, Corporation-piece; View of the tower of the Nieuwe Kerk before the fire of 1536; *P. van Asch* and *H. Verschuring*, View of Delft (1669); *M. van Heemskerck*, Descent from the Cross.

A few paces to the N. of the Prinsenhof is the *Huis Lambert van Meerten* (Pl. 4; A, 3), a government museum of applied art, opened in 1909. Admission daily 10-4 (in winter 10-3); on Sun. 12.30-4. Director, Prof. A. Le Comte.

Opposite the Prinsenhof, on the site of an earlier church, is situated the Gothic Oude Kerk (Pl. B, 3, 4), erected after 1250, with a somewhat leaning tower and wooden vaulting of 1574. Tickets of admission (20 c., including a printed description) at the bookshop, Oude Kerkstraat 5. No admission on Sunday. Sacristan, Oude Kerkstraat 3.

To the left of the choir is the monument of *Admiral Maarten Tromp* (d. 1653), erected by *Rombout Verhulst* and *Willem de Keyser* from the designs of *Jac. van Campen*. The Admiral was the victor in thirty-two naval battles, the last of which, fought against the English (at Terheide, 1653), and the occasion of his death, is represented on the monument. After defeating the English fleet under Blake near the 'Dunes' in 1652, he caused a broom to be hoisted to his masthead, to signify that he had swept the channel clear of his enemies. — *Piet Hein* (d. 1629), the admiral of the Indian Company, who in 1628 captured the Spanish 'silver fleet', with its precious freight valued at 12 million florins, is commemorated by a monument in the choir, executed by *Pieter de Keyser*, eldest son of Hendrik de Keyser. The Latin inscription records that 'like a new Argonaut he fetched from the new Colchis the Golden Fleece of the King of Spain'. — A monument with a medallion-figure (in the vestibule) marks the tomb of the naturalist *Leeuwenhoek*, a native of Delft (1632-1723). Another interesting monument (in the chapel to the left of the choir) is that of Elizabeth Morgan (d. 1608), a daughter of Philip van Marnix (p. 290), erected in 1655 and restored in 1856. — The carved pulpit, dating from the middle of the 16th cent., resembles that at The Hague (p. 335).

The choir of the Nieuwe Kerk (Pl. C, 4), formerly the *Church of St. Ursula*, in the Groote Markt, another Gothic edifice, built in 1396-1496, contains a magnificent **Monument* by *Hendrik de Keyser* (1608-19), erected by the United Provinces to the memory of *William of Orange*. The tower is 375 ft. in height. Tickets (25 c.; including a printed description) at Reynders' fayence-shop, Groote Markt 45. No admission on Sunday. Sacristan, Groote Markt 79.

The effigy of the prince in white marble lies on a black marble sarcophagus, beneath a canopy supported by four clustered pillars and six isolated columns, all likewise of marble. In the niches of the corner-pillars stand four allegorical figures: Liberty is represented with a sceptre, a cap of liberty, and the motto, '*Je maintiendrai piété et justice*'; Justice with her scales, beside which is inscribed William's favourite motto, '*Saevis tranquillus in undis*'; Courage, with a lion's hide and a twig of thorn in her hand; Religion, with the Bible in one hand and a miniature church in the other, whilst her foot rests on a corner-stone emblematical of Christ. At the head of the statue is placed a second statue in bronze, representing the prince in full military accoutrement, while at the feet is a bronze figure of Fame, with outspread wings. The dog, on which, in mediæval fashion, the feet of the recumbent figure rest, is placed there in memory of the prince's favourite dog, which was the means of saving his life in 1572 when he was attacked at night by two Spanish assassins in his camp at Malines.

The vault below the monument is the burial-place of nearly all the princes of the House of Orange, down to the present day. — In the ambulatory, behind the monument, is the tomb of Prince Frederick William of Orange (d. 1799; originally interred in Padua), with a relief by *Canova*. To the right is a monument to King William I. (d. 1843 in Berlin; comp. p. xlii), designed by *W. Geefs* in 1847 but not erected till 1905.

Another simple tombstone in the floor, by the N. wall of the choir, marks the tomb of *Hugo Grotius* (see p. 311), and adjacent is his marble monument, by *H. van Zwoll* (1781).

In the market-place, in front of the church, is a bronze *Statue of Hugo Grotius* (p. 311), by Th. Stracké, erected in 1886. — The Stadhuis (Pl. B, 4), on the W. side of the market-place, restored in the Renaissance style by *H. de Keyser* after a fire in 1618, has an ancient Gothic belfry.

Interior (visitors ring the bell to the right in the vestibule; small fee; no admission on Sun.). The marriage-room contains a large corporation-piece (arquebusiers) by *M. van Mierevelt* (1611), depicting 36 persons, with faces full of life and energy, but inartistically grouped; also a corporation-piece of 31 gesticulating figures by *J. W. Delff* (1592), and another by *Jacob Delff* (1648). — In the council-room on the first floor are portraits of the princes William I., Maurice, Philip William, and Frederick Henry of Orange, and of Counts William Lewis and Ernest Casimir of Nassau, all by *Mierevelt*.

The *Town Hospital* (*Gasthuis*; Pl. B, C, 5) possesses (in a room on the ground-floor) an anatomical picture (comp. p. 323), one of the earliest paintings of the kind, executed together by the two *Mierevelts* in 1617. Entrance in the Brabantsche Turfmarkt; visitors ring at the door marked '1896' (small fee).

Near the old *Rotterdam Gate* rises the *Arsenal* (Pl. B, 5, 6), a large, gloomy building, adorned with the arms of the old Dutch Republic (1692). — Opposite stands the old warehouse of the *Dutch East India Company* (1631), now a military storehouse. — Picturesque view from the *Zuidwal* (Pl. B, 6).

A pleasant walk may be taken from the Zuidwal by crossing the bridge, following the canal to the left, and so skirting the E. side of the town via the picturesque *Oost-Poort* (Pl. D, 4) and through the gardens on the Oost-Singel (Pl. B, C, 2) to the *Hague Gate* (Pl. A, 2). In the old cemetery outside the last, near the Watertoren, is the grave of *Karl Wilhelm Naundorff* (Pl. A, 2; d. 1845), a German impostor who gave himself out as Louis XVII. (d. 1795 in Paris), son of Louis XVI. and Marie Antoinette.

The railway journey from Delft to The Hague occupies 9-13 minutes. At stat. *Ryswyk* the celebrated peace between England, France, Holland, Germany, and Spain was concluded in 1697, in a palace that no longer exists. The treaty is commemorated by an obelisk (70 ft. high) erected in 1792 by the Stadtholder William V.

14½ M. **The Hague,** see p. 315. Railway to *Gouda*, see p. 433.

20½ M. *Voorschoten;* to the right rises the church-tower of the village, which is known for its manufactures of silver-wares (established in 1835) and connected with The Hague and Leyden by steam-tramway (p. 317). The train now crosses the narrow arm of the Rhine which retains the name down to its efflux into the North Sea.

24 M. **Leyden,** see p. 344.

From Leyden to Woerden (for *Utrecht*), 21 M., railway in ¾-1 hr. — 6 M. *Hazerswoude-Koudekerk;* 9½ M. *Alphen-Oudshoorn;* 12½ M. *Zwammerdam;* 14 M. *Bodegraven* (steam-tramway to Gouda, p. 433); 21 M. *Woerden.* From Woerden viâ *Harmelen* to Utrecht, see p. 433.

25½ M. *Warmond.* To the left rises a large Roman Catholic seminary. — 30 M. *Piet-Gyzenbrug* is the station for *Sassenheim*, once a favourite resort of Countess Jacqueline of Bavaria (p. 299), which lies 1½ M. to the E., on the steam-tramway from Leyden to Haarlem (p. 344). Sassenheim possesses a small Romanesque church (12th cent.) and a ruined castle (11th cent.). To (3 M.) *Noordwyk*, see p. 354. — 32 M. *Lisse;* 35 M. *Hillegom.* We pass extensive fields of hyacinths and tulips, in bloom in spring (chiefly to the right; comp. p. 355).

37 M. *Vogelenzang.*

About 1½ M. to the E. of stat. Vogelenzang, near the village of *Bennebroek*, is situated *Hartenkamp*, a country-residence, where Linné (Linnæus), the celebrated Swedish naturalist, resided in 1736-38 with his wealthy patron George Clifford, who was English ambassador at that time. Linné wrote his 'Hortus Cliffordianus' here.

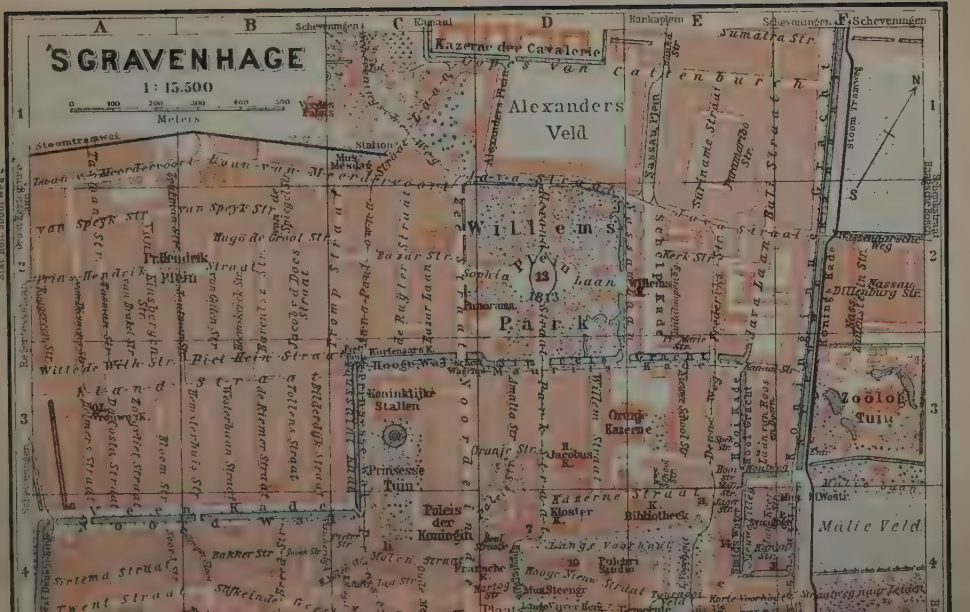
The line traverses for a short distance the E. slopes of the North Sea Dunes, which here and at Alkmaar (p. 410) attain their greatest height (200 ft.) and greatest breadth (3 M.).

42 M. **Haarlem** (p. 354) is the junction for Amsterdam, and for Alkmaar (Enkhuizen) and the Helder (R. 44).

The Amsterdam line turns towards the E., running parallel with the canal and the highroad in a perfectly straight course. The *Fort aan de Liede* is seen on the right, immediately after the train has quitted the station. The line now traverses an extensive plain, formed on the right by the *Haarlemmer Polder*, and on the left by the more recently reclaimed Polder of the Y (see p. 367). The Haarlemmer Polder was reclaimed in 1840-53 from a lake known as the Haarlemmer Meer; its area is about 72 sq. M.

At (47 M.) *Halfweg* strong lock-gates formerly separated the waters of the Y from the Haarlemmer Meer. The only relic of the old château of *Zwanenburg* (now a sugar-factory), built here in the 17th cent. by Pieter Post (p. 319), is the façade (visible from the railway).

52½ M. **Amsterdam,** see p. 362.


'S GRAVENHAGE
1: 15.500
Meters
Kazerne der Cavalerie
Alexanders Veld
Willems Park
Willems Plein
Prinsessen Plein
Koninklijke Stallen
Oranje Kazerne
Paleis der Koningin
Kloster
Bibliotheek
Zoölogische Tuin
Malie Veld
Hoogs Wal
Kanaal
Scheveningen
Stoomtramweg
Station
Musy Meuse
Sumatra Str.
Suriname Straat
Nassau Plein
Nassau Str.
Oranje Str.
Kerk Str.
Sophia Laan
Maria Laan
Koningin Laan
Prinsessen Str.
Prinsessen Straat
Prinsessen Gracht
Kazerne Straat
Lange Voorhout
Korte Voorhout
Hoogs Nieuw Straat
Plaats
Vijver
Fontein
Pavillon
Tramhalte
Stoom Tramweg
Stat. Bell. Spoorweg

1 Gebouw v. Kunsten en Wetenschappen F5
2 Gerechtshof E4
3 Geschutgieterij EF4
4 Gouv. v. Zuidholland E4
5 Hooge Raad d. Nederlanden D5
6 Hoogduitsche Kerk K5
7 Minist. v. Financiën D4
8 " " Justitie DE5
9 " " Koloniën E5
10 " " Marine D4
11 " " Oorlog E5
12 Mauritshuis E5
13 Mon. v. Neerlands Bevrijding 1813 D2
14 Pal. d. Koningin Moeder E4
15
16 Raadszaal D5
17 Rijksarchief E5
18 Staten-Generaal D5
19 Stud. v. Beeldende Kunsten EF5
20 Vischmarkt C5
Prinsen Gracht
Groote Markt
Plaatselijke Kerkerij
Zuid Buiten Singel
Hoogstraat
Hoogduitsche Kerk
Nieuwe Kerk
Turfmarkt
Koningsplein
Oude Hoogstraat
Oude Groene Weg
Groene Weg
Hoofd Kade
Hoogstraat
Oude Turfmarkt
Buiten Singel
Oude Gracht
Binnen Singel
Oude Hoogstraat
Oude Turfmarkt

39. The Hague.

Railway Stations. 1. *Dutch Station* (Pl. D, 8), for Rotterdam, Leyden, Haarlem, and Amsterdam. 2. *State Station* (Pl. F, 5, 6), for Gouda (Rotterdam, Amsterdam), Utrecht, and Arnhem. Good *Restaurants* at both ('plats du jour' 60 c., D. from 1½ fl.). Tramways into the town, and cabs, see p. 316; steam-tramways to Scheveningen, see pp. 340, 341. — *City Agency* of the Hollandsche Spoorweg, Groenmarkt 23; of the Staats-Spoorweg, in the Plaats.

Hotels (comp. p. xxviii). *Hôtel des Indes (Pl. a; E. 4), Lange Voorhout 56, with lift and winter-garden, 120 R. (many with bathrooms) from 3½ fl., B. 80 c., déj. 2, D. 3½, pens. from 7½, motor-omn. 1 fl.; *Vieux Doelen (Pl. d; E, 4), Tournooiveld 3-5, established in 1730, with garden, 95 R. from 2¾ fl., B. 80 c., déj. 2, D. 3, pens. from 7½, omn. ¾ fl. — *Hôtel des Deux-Villes ('*Twee Steden*'; Pl. c, D, 5), Buitenhof 24, originally established in 1665, with lift, garden, and restaurant, 100 R. from 2½ fl. (R. next the court to be avoided), B. 80 c., déj. 1½, D. 3, pens. from 7, omn. ½ fl.; *Hôtel Paulez (Pl. e; E. 4), Korte Voorhout 2, opposite the Royal Theatre, with lift, 50 R. from 2½ fl., B. 80 c., déj. 1½, D. 2½ fl., good cuisine, patronized by English and French travellers; *Hôtel Bellevue (Pl. b; F. 5), Bezuidenhout 15, near the Park and the State Station, with lift and garden, patronized by English and American travellers, 120 R. from 2¾ fl., B. 80 c., déj. 2, D. 3, pens. from 7, omn. ¾ fl. These five are of the first class. — *Hôtel-Restaurant Victoria (Pl. v; D, 5), Spuistraat 16, with lift, 70 R. at 2½-3 fl. (incl. B.); Central (Pl. g; D, 5), Lange Poten 18, with lift and large café-restaurant, 80 R. from 2, B. ¾, pens. from 6, omn. ½ fl.; Hôtel de Zalm (Pl. h; C, 4), Molen-Straat 49, with garden, 45 R. from 2½ (incl. B.), déj. 1. D. 1¾, pens. from 5 fl., well spoken of; Hôtel St. Joris, Wagen-Straat 100, 30 R. from 1¾. B. ¾, déj. 1½, D. 1½-2½ fl., well spoken of; Hôtel d'Angleterre (Pl. l; C, D, 5), Wagen-Straat 22, 50 R. at 1½-2, B. ¾, déj. 1¼, D. 2 fl., omn. 40 c.; Hôtel du Lion-d'Or (Pl. o; D, 5), Hofstraat 4, 40 R. from 1¾ fl., B. 60 c, déj. 1¼, D. 1¾ fl.; Passage-Hotel, in the Passage (p. 334), entered also from the Achterom-Straat, 70 R. from 1¾, B. ¾, déj. 1¼, D. 1¾, pens. 4½-6, omn. ½ fl.; Hôtel-Restaurant Terminus (Pl. k; D, 8), Stations-Weg 88, near the Dutch Station, with garden, 30 R. from 1½, B. ½ fl.; Hôtel Bristol, Stations-Weg 159, 25 R. at 1¾-2½ fl. (incl. B.), with restaurant. — Hôtel de Zeven Kerken van Rome, Spui 271, 50 R. from 1 fl., B. 60 c., D. 1¼ fl., well spoken of; Hôtel Kiek (Pl. p; D, 7), Wagen-Plein 192, 24 R. at 2-3, B. ¾, D. 1¾ fl.; Hôt.-Restaurant de Jong, Wagen-Straat 124, 14 R. from 1½ fl. (incl. B.); Hôt.-Restaurant Tourist (Pl. t; D, 8), Stations-Weg 46, 25 R. at 1¾-2 fl. (incl. B.).

Family Hotels & Pensions. *'S Gravenhaagsche Pension Mautschappy* with four villas (Sophia-Laan 2, Zeestraat 67, Paleis-Straat 1, Hooge Nieuwstraat 33), R. & B. from 2, pens. from 5 fl.; *Coöperatieve Pension-Vereeniging*, Sweelinck-Plein 39, 6 R., pens. 3-5 fl.; *Pension van der Kroon*, Koninginne-Gracht 23, 18 R., pens. 4 fl.; *Pension Insulinde*, Banka-Plein 2, 30 R., pens. from 4 fl.; *Pension Boelen*, Java-Straat 86; *Pension Koninyskade*, Konings-Kade 22, 12 R., pens. from 3½ fl.; *Pension Internationale*, Laan van Meerdervoort 125, 16 R., pens. 3-5 fl.; *Pension Zorgvliet*, Groot-Hertoginne-Laan 6, 10 R., pens. 3½-6 fl.; *Pension Splendide*, Spiegel-Straat 12.

Restaurants. *Hôt. des Indes* (see above); *Deux Villes (see above), D. 2½ or 3½ fl.; 'Van der Pyl, Plaats 18 (Pl. D, 4), déj. 1, D. 2½ or 3½ fl.; *Princess Room*, Kneuterdyk 4a; *Café-Restaurant Royal*, corner of the Kneuterdyk and Vyverberg, déj. 1, D. 2½ or 3½ fl.; these five are wine-restaurants of the first class. — 'Hôt. Victoria (see above), 'plats du jour' ½, D. 1½ fl.; 'Café-Restaurant Riche, in the Passage (p. 334), near the Buitenhof ('plats du jour' ½ fl.; Munich and Pilsener beer); *Zuid-Hollandsch Koffiehuis*, Groenmarkt, D. 1½ fl. (wine extra); *Restaurant Central* (see above), Lange Poten 24-28, déj. 1 fl. 40 c. ('plats du jour' 60 c.), D. 1¾-2½ fl.; *Restaurant Knappstein*, Vlaming-Straat 15, 'plats du jour' 50, B. 80 c.-2 fl.; *Pomona*, Nieuwstraat 24, for vegetarians (also R. from 1 fl. 40 c.). —

Wine. *Continental Bodega*, Lange Poten 40 and Prinse-Straat 1; *Bodega Oporto*, Hoogstraat 38, corner of Papen-Straat; *Maison Bordelaise*, in the Passage. — **Beer.** *Café-Restaurant Monopole*, Veene-Straat 33; *Café-Restaurant Hollandais*, Groenmarkt; *Nieuwe Doelen* (Pl. i, E, 5; hotel also, 17 R. at 1¾-3½ fl. incl. B.); *Restaurant Américain*, Wagen-Straat 49, opposite the Scala Theatre, déj. 1, D. from 1¼ fl. (with rooms, R. 2-2½, B. ½ fl.); *Münchener Bierkeller & Hamburger Restaurant*, Lange Poten 36; *Beer Vault*, in the Passage (p. 334); *Hôt. du Commerce* (Pl. n; D, 5), Spuistraat 61 (with rooms).

Cafés. *Café-Restaurant Central*, see p. 315; *Victoria*, see p. 315; *Café Riche*, in the Passage, see p. 315; *Zuid-Hollandsch Koffiehuis*, see p. 315 (large billiard room); *Gouden Hoofd*, Groenmarkt, at the corner of the Hoogstraat; *Monopole*, see above (newspapers). — **Confectioners.** *Monchen*, Lange Houtstraat 3 (Pl. E, 5), near the Plein; *Sprecher*, Plein 3a. — **Tea-Rooms.** *Princess Room*, see p. 315; *Van Veen's Tea Rooms*, Plaats 33, by the Gevangen-Poort, comp. p. 329; *Hôt. des Indes* (p. 315), afternoon tea; *Lenzvelt Nicola's Luncheon Room*, Veene-Straat 23. — 'Haagsche Hopjes' (a sort of 'bonbon au café') may be had from *P. Nieuwerkerk en Zoon*, Lange Voorhout 92, and from *Rademaker*, Hoogstraat 19.

Baths. *'S Gravenhaagsche Zwem en Badinrichting*, Maurits-Kade 4 (Pl. D, 3), with a basin for swimmers and medical baths, well fitted up.

Cabs (*Rytuigen*). MOTOR-CABS, for 1-5 pers., 1000 mètres (1090 yds.) 50 c., each addit. 500 mètres 10 c.; at night (midnight till 6 a.m.; till 7 in winter), 500 mètres 50 c., each addit. 250 mètres 10 c. Waiting, 10 c. per 4 minutes. — TAXIMETER HORSE-CABS for 1-5 pers. 800 mètres 40 c., each addit. 800 mètres 10 c.; at night, 400 mètres 40 c., each addit. 400 mètres 10 c. Waiting, 10 c. per 6 minutes. The horse-cabs without taximeters are not recommended. Each trunk 10 c., small articles free. The drivers are not bound to drive more than 5 kilomètres (3 M.) from the city.

Motor-Cars may be hired at the *Eerste Nederlandsche Automobiel Maatschappy*, Paulina-Straat 23: to Delft 3 pers. 8, 5 pers. 10 fl.; to Leyden 12 and 15 fl.; to Haarlem 25 and 35 fl.; to Amsterdam 30 and 40 fl.

Tramways ('Haagsche Tramweg-Maatschappy'). The *Plein* (Pl. E, 5) is the chief tramway-centre. Fares 7½ c.; to Scheveningen 12½, return 20 c. 1. *Dutch Station* (Pl. D, 8) viâ Huygens-Plein (Pl. D, 7), Wagen-Straat, and Lange Poten to the *Plein* (Pl. E, 5), thence viâ Lange Voorhout (Pl. E, 4) and Nassau-Plein (Pl. E, 1) to *Bank-Plein* (beyond Pl. E, 1). — 2. *Dutch Station* viâ Oranje-Plein (Pl. C, 7), Prinse-Gracht (Pl. B, 5), Noord Wal (Pl. B, C, 4), and Anna Paulowna Straat (Pl. C, 2, 1) to the *Kanaal* (Atjeh-Straat, beyond Pl. E, F, 1). — 3. *Groot-Hertoginne-Laan* (beyond Pl. A, 1) viâ Prins Hendrik-Plein (Pl. A, B, 2), Prinsesse Wal (Pl. C, 3), Groenmarkt (Pl. C, 5), Buitenhof (Pl. D, 5), Binnenhof, and Plein (Pl. E, 5) to the *Bezuidenhoutsche Weg* (Overbosch, to the E. of Pl. F, 5). — 4. *Loosduinsche Brug* (Pl. A, 5) viâ Westeinde, Groote Kerk (Pl. C, 5), Buitenhof (Pl. D, 5), Binnenhof, and Plein (Pl. E, 5) to the *State Station* (Pl. F, 5, 6). — 5. *Regentesse Laan* (to the W. of Pl. A, 2) viâ Piet Hein-Straat (Pl. B, 3), Maurits-Kade (Pl. D, E, 3), and Koninginne-Gracht (Pl. F, 3) to *Prinsesse-Gracht* (Pl. F, 5). — 6. *Dutch Station* (Pl. D, 8) viâ Parallel-Weg (Pl. C, 8), *Vaillant-Laan*, Hobbema-Straat (Pl. A, 7), Hooge-Zand, Paviljoens-Gracht (Pl. C, 6), and Spui (Pl. D, 6) to the *Plein* (Pl. E, 5). — 7. *Laan van Meerdervoort* (Beek-Laan, to the W. of Pl. A, 1) viâ Java-Straat (Pl. D, 1, 2), Wassenaarsche-Weg (Pl. F, 2), and Haagsche Bosch to *Schenk-Straat*. — 8. *Plein* (Pl. E, 5) viâ Vyverberg (Pl. D, 4), Park-Straat (Pl. D, 4, 3), and the old Scheveningen road (Pl. C, 1) to the *Kurhaus* (p. 343). — 9. *Plein* (Pl. E, 5, S. side) viâ Korte Voorhout (Pl. E, 4), Koninginne-Gracht (Pl. F, 3-1), and Nieuwe Parklaan to the *Kurhaus* (p. 343). — 10. *Prinse-Gracht* (Pl. B, 5) viâ Noord, West Binnen-Singel (Pl. A, 4), Waldeck Pyrmont-Kade, Stadhouders-Laan, and Van Stolk Park to the *Kurhaus* (p. 343). — 11 (steam-tramway). *Huygens-Plein* (Pl. D, 7) viâ *Rijswyk* (p. 340) to *Delft* (p. 241; 35 min., 1st cl. 25 c.). — 12 (in summer only). *Bezuidenhoutsche Weg* (Overbosch, to the E. of Pl. F, 5) viâ Wassenaarsche Weg (Pl. F, 2) and Nieuwe Parklaan to the *Kurhaus* (p. 343). — 13 (in summer only). *Laan Copes* (Pl. C, 1) viâ the old Scheveningen road (Pl. C, 1) to the *Kurhaus* (p. 343).

Steam Tramways. To *Scheveningen*, see pp. 340, 341; to *Delft*, see p. 316 (No. 11); to Loosduinen, Poeldyk (branch-line to *Naaldwyk*), *'S Gravesande*, and the *Hook of Holland* (p. 294), starting from the Lynbaan (Pl. A, 5; in 1¼ hr.; comp. p. 340); to *Leyden* (in 1¼ hr.; fares, 35 and 45 c.), viâ *Voorburg* (p. 433), *Wykerbrug*, *Veur*, and *Voorschoten* (p. 314; starting from the Schenkweg, near the Bezuidenhoutsche Weg; Pl. F, 5).

Post and Telegraph Office (Pl. C, 5), Prinse-Straat, corner of the Kerk-Plein, at the back of the Groote Kerk, open from 7.30 a.m. to 9.30 p.m.; Sun. & holidays 8.30 to 1.30. The telegraph office is always open.

Theatres (comp. p. 364). *Theatre Royal* (*Koninklyke Schouwburg*; Pl. E, 4), in the Korte Voorhout. French operas on Mon., Thurs., and Sat., Dutch plays on Tues. and Frid., in winter only. Performances begin at 8 p.m. *Gebouw voor Kunsten en Wetenschappen* (Pl. 1; F, 5). Zwarte Weg. — Variety Theatres: *Scala* (Pl. D, 6), Wagen-Straat 34; *Flora* (Pl. C, D, 6), Wagen-Straat 79; *Apollo Theatre* (Pl. C, D, 5), Spuistraat. — *Concerts* in the open air, see p. 339.

Art Exhibitions are held from time to time in the headquarters of the artists' societies *'Pulchri Studio'* (Pl. D, 4), Lange Voorhout 15, and *Haagsche Kunstkring*, Heeren-Gracht 13 (Pl. E, F, 5; 10-6 in summer), and in the *Teekenakademie* (Pl. 19; E, F, 5). — Exhibition of Arts & Crafts in the *Grand Bazar Royal*, Zeestraat 82 (Pl. C, 2).

Booksellers. *Van Stockum & Son*, Buitenhof 36 and (second-hand books) Prinse-Gracht 15; *Nyhoff*, Nobel-Straat 18; *Belinfante*, Kneuterdyk 3; *Van Hoogstraten*, Noordeinde 98; *Passage-Boekhandel*, Spuistraat (Passage, p. 334).

Shops. — Art Dealers: *Boussod, Valadon, & Co.* (formerly Goupil & Co.), Plaats 20; *Preyer*, Paleis-Straat 2; *Buffa & Son*, Noordeinde 33; *Maison Artz*, Lange Vyverberg 14; *Teunissen*, Lange Voorhout 62, for antiquities; *Fuld*, Tournooiveld 2; *Schüller*, Plein 22a; *Krüger & Co.*, Noordeinde 37a. — Photographs: *De Groot & Dykhoffz*, Plaats 27; *W. J. van Hoogstraten*, Noordeinde 98; *Couvée*, Lange Poten 41. — Photographic Materials: *Ivens & Co.*, Noordeinde 124. — Faience: *Haagsche Plateelbakkery Rozenburg*, Parkstraat 4 (adm. to the factory on Wed., 2-4). Dépôt of the Delft factory (p. 311) at *Philippona's*, corner of Hoogstraat and the Plaats. — Objects from the Dutch East Indies in the Exhibition of the *Societeit Boeatan*, Heulstraat 19 (10-6 p.m.).

Enquiry Offices for strangers at Lange Voorhout 45 and Plaats 1a.

Money Changers. *Scheurleer & Sons*, Spuistraat 11; *Furnée & Co.*, Noordeinde 10; *P. J. Landry*, Heeren-Gracht 15; *Heldring & Pierson*, Lange Voorhout 31-33; *Bank voor Handel & Nyverheid*, Hooge Nieuw-Straat 34 and Passage 26.

British Minister: *Sir George Buchanan*, Hooge Westeinde 12; first secretary, *Lord Acton*; vice-consul, *G. Bargar*. — **American Minister:** *Arthur M. Beaupré*; secretary of legation, *Charles D. White*.

English Church Service in the Church of SS. John and Philip, Boschstraat (beyond the State Station, Pl. F, 6), at 11 a.m. and 8 p.m. (8.30 p.m. on the 1st and 3rd Sun. of the month); *Rev. Herbert Ratford, B. A.*, Bezuidenhout 190, chaplain to the British embassy. — **American Reformed Church Services** at 11 a.m. on Sun. in July, Aug., and Sept., at Prinse-Straat 44.

Collections, etc. — *Binnenhof* (p. 328). *Hall of the Knights* (E. side), daily 1.30-3.30, free. — *First Chamber* (N. side), free on Mon., Wed., and Frid. 1-4 (except during the sittings of the Chamber), at other times usually for a fee. — *Second Chamber* (S. side), free on Mon. and Thurs. 11-1; at other times usually for a fee. The gallery is open to the public during sittings. — *Trèves Saloon* (N. side), daily 9-5, free.

Collection of Coins, Medals, and Gems (p. 333). Mon.-Frid. 10-4 (Dec. & Jan. 10-3), free.

Gevangenpoort (p. 329), daily 10 (on Sun. and holidays 12.30) to 4, free.

Huis ten Bosch (p. 339), daily 9-5 (in winter 9-4). Tickets of admission (50 c.) at W. P. van Stockum & Son's, Buitenhof 36, at Van Hoogstraten's, Noordeinde 98, and in the small café near the château. No fee.

Library (p. 333), on week-days 10-4 (Dec.-Jan. 10-3). In winter also on Tues., Wed., Thurs., & Frid., 7-10 p.m. Reading room entered from the Kazerne-Straat.

Mesdag Museum (p. 336), week-days 10-5 (in March, April, May, Sept., and Oct. 10-4, Nov.-Feb. 10-3). Sun. and holidays, from 12.30 to 3, 4, or 5; adm. 25 c.

Municipal Museum (p. 331), on week-days from 10 (Sun. & holidays from 1) till 3, 4, or 5, according to the season, free.

Museum of Industrial Art (p. 332), on week-days 12-4, adm. 25 c., Sun. free; ring.

Museum Meermanno-Westreenianum (p. 333), on the first and third Thurs. of every month 10-4, free; tickets at the Museum. No fee.

Palace of the Queen (p. 335), daily, in the absence of the Court, 9-6 (in winter 9-4). Tickets as for the Huis ten Bosch (p. 317). No fee.

Panorama (p. 335), daily in summer 10-5 (25 c.; Frid. ½ fl.).

Picture Gallery in the Mauritshuis (p. 319), open free daily, Mon. to Sat. 10-5 (in March, April, May, Sept., and Oct. 10-4, Nov.-Feb. 10-3), Sun. and holidays 12.30 to 3, 4, or 5.

Picture Gallery of Baron Steengracht (p. 330), daily, in the absence of the owner, 10-4; fee 1 fl.

Town Hall (p. 334), Thurs. and Sat. 12.30-1.30, free.

Zoological Garden (p. 339), open all day; adm. 50 c.

Principal Attractions (two days). First Day. In the morning walk by the Binnenhof (p. 328), the Vyverberg (p. 330), and through the Korte Voorhout and the Lange Voorhout (pp. 332, 333); Picture Gallery in the Mauritshuis (p. 319). In the afternoon, excursion to Scheveningen (p. 340). — Second Day. Morning: walk through the N. quarters of the town (p. 335); Mesdag Museum (p. 336) or Municipal Museum (p. 331). Afternoon: Haagsche Bosch (p. 339).

The Hague (259,012 inhab., ⅓ Rom. Cath.), Fr. *La Haye*, originally a hunting-resort of the Counts of Holland, whence its Dutch name *S'Graven Hage*, *S'Hage*, or *den Haag* (*i.e.* 'the count's enclosure', or 'hedge'), and after the middle of the 13th cent. their chief seat (in place of Haarlem), is now the residence of the Queen of Holland, the seat of government, and the capital of the province of S. Holland. From 1593 downwards it was the political capital of the States General, and in the 17th and 18th centuries it was the centre of all their most important diplomatic transactions. Owing, however, to the jealousy of the towns entitled to vote in the assembly of the states, The Hague was denied a voice in that body, and therefore continued to be 'the largest village in Europe', until Louis Bonaparte, when King of Holland, conferred on it the privileges of a town. It lies in a plain (formerly richly wooded), about 2 M. from the sea, and it possesses many broad and straight streets, lofty and substantial houses, spacious and imposing squares, and well-shaded promenades. Many Dutch artists reside at The Hague. Its commerce is insignificant, but it has a considerable industry in the manufacture of furniture, goldsmiths' and silversmiths' work, fayence, and similar trades.

a. The Plein, Vyver, and Neighbourhood.

The **Plein** (Pl. E, 5) is the chief centre of traffic and the junction of numerous tramway routes (see p. 316). The centre of the square is adorned with the *Statue of William the Silent* (p. xxxix), in bronze, by Royer, erected in 1848. His favourite motto, '*saevis tranquillus in undis*', is inscribed on the pedestal. — On the W. side of the Plein, opposite the Mauritshuis (p. 319), is the *Colonial*

Office (Pl. 9), and adjoining it on the S.W. is the *Hooge Raad* (Pl. 5), the supreme court of Holland. In the S.W. angle is the office of the *Ministry of Justice* (Pl. 8), a handsome building in the Dutch Renaissance style (adm. after 4 p.m.). — On the opposite side of the 'Lange Poten', the street beginning here, rises the *War Office* (Pl. 11). — On the N. side is the club-house of the *Witte* or *Litteraire Societeit*. — The Korte Vyverberg begins at the N.W. angle of the square (p. 331).

In the Bleyenburg, a side street to the E., stands the building of the *State Archives* (Pl. 17; E, 5), erected in 1899-1903. The most interesting document in the collection is a copy of the Peace of Westphalia (1648).

Close by, between the Plein and the Vyver (p. 330), is the **Mauritshuis** (Pl. 12; E, 5), with an entrance-court enclosed by a railing, erected in 1633-44 from the designs of *Jacob van Campen* (p. 369) and *Pieter Post* for Count John Maurice of Nassau, the Dutch West India Co.'s governor of Brazil in 1636-44, and rebuilt in 1704-18 after a fire. Since 1821 it has contained the celebrated ****Picture Gallery** (*Koninklyk Kabinet van Schilderyen;* adm., see p. 318). Director, Prof. W. Martin.

The nucleus of the Gallery of The Hague consists of collections made by the princes of the House of Orange. As early as the first half of the 17th cent. Frederick Henry (d. 1647; p. xl) and his consort Amalia, Countess of Solms-Braunfels, ordered so many pictures from Dutch and Flemish masters that they left no fewer than 250 works to be divided among their four daughters (1675). This collection was, however, scattered, and the real founder of the gallery was the Stadtholder William V. (1748-1806), who gradually collected in the Buitenhof (p. 329) about 200 pictures, most of which are still in this gallery. To the purchase of the Slingelandt collection in 1768 the gallery was indebted for a number of its finest works. The flight of the Prince of Orange in 1795, on the approach of the French troops, was followed by the removal of the pictures to France. In 1815 a partial restitution took place, but 68 works still remained in France. In 1817 the gallery contained only 173 pictures, but the number was rapidly increased by the zealous exertions of King William I. The catalogue now numbers about 500 paintings, of which about one-fourth are by foreign masters. Several valuable Dutch works (by Rembrandt, A. van Ostade, etc.) are lent by Dr. A. Bredius. Many of the rooms are distinctly overcrowded, and this gives rise to numerous rearrangements to make room for new acquisitions.

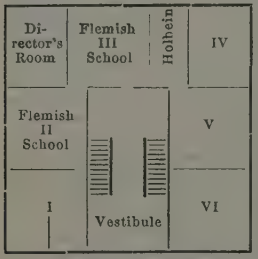
Rembrandt and *Van der Meer (Vermeer) of Delft*, a painter who has only recently obtained the fame he deserves, are the heroes of the collection. Eleven of the sixteen works by Rembrandt are among the best specimens of his early manner. *Jan Steen*, *Terburg*, *Gerard Dou*, *A. van Ostade*, *Paul Potter*, and *A. van de Velde* are represented by masterpieces. The finest landscapes are the three *Ruysdaels*.

Rubens is well represented by five paintings and *Van Dyck* by three admirable portraits. The portraits by *Holbein* form three of the gems of the collection. Among the Italian works the portraits by *Piero di Cosimo* deserve attention, and among the Spanish works, the Madonna by *Murillo* and the royal portrait by *Velazquez*.

The excellent catalogue in French by *Dr. A. Bredius* and *Dr. C. Hofstede de Groot* (1895) is out of print; small catalogue in English, 15 c.

Ground Floor. — In the Vestibule are some interesting sculptures. To the right: *374. *French School* (?), Terracotta bust of Pierre Lyonnet (d. 1789); to the left: *373. *J. A. Houdon*, Marble bust of Vice-Admiral de Suffren (1787).

We now enter the principal room, facing us, which is numbered III. — Room III. Flemish School. On the entrance-wall: *Th. Willeboirts (Bosschaert)*, 265. Tamed lion, 452. Venus and Adonis (1642); 261. *D. Teniers the Younger*, Alchemist; 283. *Brueghel the Elder* and *Rottenhammer*, Repose on the Flight into Egypt; 687. *Jan Fyt*, Still-life. — 244. *Frans Francken II.* and *Fr. Pourbus the Younger*, Ball at the court of the Grand Duke Albert (ca. 1615); 259. *Paul de Vos*, Stag-hunt; to the right and left, *239, *240. *A. van Dyck*, Portraits of Peter Stevens (formerly called 'Sir ... Sheffield') and his wife, Anna Wake (1627 and 1628); *260. *David Teniers the Younger*, The good kitchen (1644). — **252. *Rubens*, Portrait of Michael Ophovius, Bishop of Bois-le-Duc, the painter's confessor (ca. 1630). *Rubens*, 234. Nymphs with a cornucopia, *253. Adam and Eve (the landscapes, fruit, and animals in these works are by *Jan Brueghel*, ca. 1620). *Hans Holbein the Younger*, *276. Portrait of Robert Cheseman, falconer of Henry VIII. (1533), *277. Portrait of a man (1542), 275. Portrait (perhaps a copy), 278. Portrait of Jane Seymour (original at Vienna). — *241. *A. Hanneman*, Six separate medallions of the Huygens family: in the centre, Constantyn, the statesman and poet; above, to the left, Christiaan (1640), the savant. *258. *Frans Snyders*, Kitchen with game and vegetables, the huntsman by *A. van Dyck*; 266. *W. van Haecht*, Alexander the Great visiting Apelles, with sketches of several famous paintings (ca. 1630).



Room II. To the left: 262. *G. van Tilborgh*, Dinner; 23. *Cornelis Cornelisz van Haarlem*, Marriage of Peleus and Thetis (1593). — Over the chimney-piece: 688. *Corn. Janssens van Ceulen*, Family portraits (six medallions; 1650); *242. *Van Dyck*, Portrait of the Antwerp painter Quinten Simons, one of the finest portraits painted

by the master before he went to England; *251. *Rubens*, Helena Fourment, the master's second wife (ca. 1634); 48. *J. D. de Heem*, Fruit. — 43. *Hendrik Goltzius*, Hercules (1613). — *117. *A. Mor (Sir Anthony More)*, Portrait of a goldsmith (1564); 238. *Gonzales Coques*, Interior of a picture-gallery with numerous small pictures by different artists; above, 237. *Phil. de Champaigne*, Portrait of Jacob Govaerts, Master of Ceremonies at Antwerp (1665); 256. *Seghers*, Flowers (1645); *250. *Rubens*, Portrait of his first wife, Isabella Brant (ca. 1620).

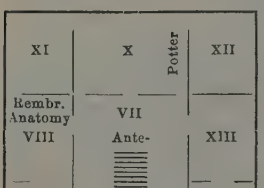
Room I. To the left: 249. *M. de Vos*, Moses with the tables of the law (1575); above, 416, 423, 141. *J. van Ravesteyn*, Portraits (1611); 233. *H. van Balen* and *J. Brueghel the Elder*, The Seasons sacrificing to Cybele. — In the corner, 550. Painted bust (Dutch; ca. 1590). — 52, 51. *Maerten van Heemskerck*, Nativity and Adoration of the Magi; on the back, Annunciation (1546). — 22. *Corn. Cornelisz*, Massacre of the Innocents (1591); to the right and left, 42, 44. *H. Goltzius*, Minerva, Mercury. — 45. *Ab. Govaerts*, Landscape (1612).

Room IV (to the right of Room III). *264. *Early Copy of Roger van der Weyden*, Descent from the Cross; *595. *H. Memling* (?), Portrait (ca. 1473). — 1. *Jac. Cornelissen van Oostzaan*, Daughter of Herodias with the head of John the Baptist (1524); 269-271. *J. Seisenegger*, Portraits of Elizabeth, Maximilian, and Anna of Austria when children (1530).

Rooms V & VI (comp. Plan): Portraits of Princes of the House of Orange, their relatives, and other celebrated personages. — Room V. Above are several portraits by *Ravesteyn;* on the entrance-wall, *F. Bol*, 585. Admiral de Ruyter (1667), 19. Vice-Admiral Engel de Ruyter, son of the preceding (1669); between these, 158. *G. Schalcken*, William III. of England (1699); opposite, 462. *J. G. Ziesenis*, Prince William V. (p. 319); to the right, 464. *Tischbein*, Princess Wilhelmina (1789). By the window: 653. *Karel du Jardin*, Admiral de Ruyter; 294. *N. de Largillière* (?), Portrait of a prince of Nassau-Siegen (?); *225. *Adr. Key*, William the Silent; 559. *Sir A. More*, Portrait (1561); 706. *Frans Post*, Indian landscape. — Room VI. On the entrance-wall: 428. *G. van Honthorst*, The Great Elector of Brandenburg and his consort Louisa Henrietta. Farther on, 104. *G. van Honthorst*, Prince Frederick Henry of Orange and his wife Amalia of Solms; 369, 370. *Rombout Verhulst*, Terracotta busts of Admiral de Ruyter and Willem Josef Baron van Gendt; 96. *M. van Mierevelt*, William the Silent. Between the windows, *655. *P. Moreelse*, Portrait; 432. *French School* (16th cent.), Admiral Coligny between his two brothers; no number, *J. Spruyt*, Poultry. — 534. *Jac. van Ruysdael*, View of the Vyverberg at the Hague; *J. van Ravesteyn*, *119. Countess of Hanau, 120. Princess of Ligne; 546. *P. van Hilligaert*, The Vyverberg (p. 330), in the foreground William the Silent with his sons Maurice and Frederick Henry.

On the STAIRCASE are several portraits by *J. van Ravesteyn*, *Abr. van den Tempel*, and others.

FIRST FLOOR. — ANTE-ROOM (VII), beginning with the left wall, at the window: *168. *Jan Steen*, The doctor's visit; 689. *Th. de Keyser*, Portrait of a nobleman; *624. *J. van Goyen*, Stormy sea; *167. *Jan Steen*, Physician feeling a young lady's pulse; 407. *J. M. Molenaer*, Merry party (1653); *551. *J. van Goyen*, View of Dordrecht (1633); *94. *G. Metsu*, The music-lovers (lady writing music, a man behind her, and a mandolin-player in the background); 201, 200. *W. van de Velde the Younger*, Calm sea; between these, 153. *Jac. van Ruysdael*, The waterfall; 11. *Nicholas Berchem*, Pastoral scene, of unusual size (1648); 195. *J. Ochtervelt*, Fishmonger; on the left of the door, 213. *J. Wynants*, View of the dunes (1675). In the corner: 362. *Hendrik de Keyser*, Terracotta bust of William the Silent. — *J. Lingelbach*, 88. Prince William II. of Orange before Amsterdam (1650), 89. Charles II. embarking for England (1660); 66. *S. van Hooystraten*, Lady reading. — 403. *P. Claesz*, Still-life (1644); 678. *A. van Beyeren*, Fish; 203. *Hendrik van Vliet*, Interior of the Oude Kerk at Delft; 569, 568. *B. van der Helst*, Portraits; 3. *W. van Aelst*, Dead poultry (1671); *154. *J. van Ruysdael*, Beach; 596. *W. C. Heda*, Still-life (1629); *459, 460. *Fr. Hals*, Portraits of J. P. Olycan and his wife (1625); between these, 473. *E. de Witte*, Church-interior (1668); above, 530. *F. Bol*, Maerten van Juchen, Dutch commandant of Wesel; 60. *M. d'Hondecoeter*, Prince William III.'s menagerie at the Château of Loo; 118. *P. Morcelse*, Portrait of himself. — By the first window: *Thomas de Keyser*, *77. Portrait of a scholar (1631), *78. The four burgomasters of Amsterdam receiving the news of the arrival of Maria de' Medici at Wesel (1638), perhaps only a sketch for a larger painting, but full of life; 566. *S. van Ruysdael*, Bridge over a canal; 533. *J. van de Velde*, Still-life; 673. *E. van de Velde*, Winter sports (1624); *Hendrik ten Oever*, The Keizers-Gracht in Amsterdam. — By the second window: 564. *Judith Leyster* (wife of the painter J. M. Molenaer), The temptation (1631); *572-576. *J. M. Molenaer*, The five senses, painted in 1637 under the influence of Frans Hals and Adr. Brouwer; *558. *Sim. de Vlieger*, Beach at Scheveningen, the artist's masterpiece (1643); 627. *A. Cuyp*, Poultry (1651); 563. *W. van de Velde the Younger*, Sunset on the coast; 470. *Jan Hackaert*, Italian landscape.



By the third window, **155. *Jacob van Ruysdael*, Distant view of Haarlem, one of the best of the numerous similar pictures by this master.

'The foreground is occupied by a level meadow, on which long strips of linen are being bleached. The houses in connection with the bleaching-green stand towards the left. Beyond, stretching to the horizon, is a monotonous plain, almost totally destitute of trees or dwellings, and in the extreme distance are distinguishable the town and church of Haarlem. And all these miles of landscape are represented on a little canvas, only 18 in. high!' *Burger. Musées de la Hollande.*

580. *Adr. van Ostade*, Rustic festival; 664. *Jan Steen*, Kermesse, an early work.

*176. *Gerard Terburg*, 'The Dispatch' (1653).

An officer holds a letter which appears to have been delivered to him by a trumpeter. This picture, also called 'The Interruption', is one of the most charming works of the master, full of life and expression, and rivalling the famed 'Paternal Admonition' at Amsterdam. It is unfortunately much darkened by age.

Room VIII. In the centre of the right wall: —

**146. *Rembrandt's* celebrated School of Anatomy, painted for the Amsterdam guild of surgeons in 1632, and intended to adorn the Dissecting Room ('Snykamer') at Amsterdam along with other pictures of a similar nature (p. 391). These, however, whether of later or earlier date, have been completely eclipsed and consigned to oblivion by this masterly group of portraits. Burger has justly characterized this picture as the truest and most lifelike representation of the 'working of intellect' ever produced. The painting remained in the possession of the Surgeons' Guild of Antwerp till 1828, when it was purchased by King William I. for 32,000 fl. Comp. p. lxiii.

'This picture represents the celebrated anatomist *Nicolaas Tulp*, a friend and patron of Rembrandt, in a vaulted saloon, engaged in explaining the anatomy of the arm of a corpse. He wears a black cloak with a lace collar, and a broad-brimmed soft hat. With his half-raised left hand he makes a gesture of explanation, while with his right he is dissecting a sinew of the arm of his subject. The corpse lies on a table before him. To the right of Tulp is a group of five figures; and two other men are sitting at the table in front. These listeners are not students, but members of the guild of surgeons of Amsterdam, as shown by a paper held by one of them. They are attending to the lecture with very various expressions. They are all bare-headed, dressed in black, and with turned-over collars, except one who still wears the old-fashioned, upright ruff. There are perhaps other persons present in the hall, as Tulp appears to be looking beyond the picture, as if about to address an audience not visible to the spectator; and it is here worthy of remark that Rembrandt's compositions are never imprisoned in their frames, but convey an idea of a wide space beyond them. It is somewhat singular that the spectator seems hardly to notice the corpse lying before him at full length, the feet of which he can almost touch, although it is strongly lighted in contrast to the surrounding black garments and most faithfully presents the peculiar hue of a dead body, leaving no doubt that it, as well as the living heads, was painted from nature. The admirable art of the composition consists in its power of riveting the attention to the living in the presence of death. The painting is signed at the top, 'Rembrant (sic) *f. 1632*'. *Burger. Musées de la Hollande.*

To the left of the School of Anatomy, five other works by *Rembrandt:* 577. Head of a girl (ca. 1631); 565. His father (study of a head; ca. 1629); 148. Portrait of himself, painted about 1629.

*147. *Rembrandt*, Susanna, on the point of stepping into her bath, is alarmed by the presence of the two Elders (of whom one only is distinguishable in the shrubbery), painted in 1637.

Placed by the side of the School of Anatomy and the Simeon (see below), the merits of this work are too often overlooked. Yet Susanna, strongly relieved against a dark background, is one of the most interesting female figures ever painted by Rembrandt, being remarkably faithful to nature, though not of classic beauty. In all probability the painter's wife Saskia stood to him as a model.

**145. *Rembrandt*, Presentation in the Temple, usually called 'Simeon in the Temple', the earliest important composition of the artist known, painted in 1631, soon after he settled at Amsterdam:

'In the middle of the Temple, the fantastic architecture of which is lost in the darkness, the light is concentrated on a group of seven persons. Simeon with eyes raised towards heaven, and wearing a robe glittering with gold, is represented kneeling, with the infant Christ in his arms; the Madonna, in a light-blue robe, with folded hands, is also kneeling; while Joseph on his knees offers the sacrificial doves. A little to the left, as a counterpoise to Simeon, is the high-priest, with a long flowing robe, and almost turning his back to the spectator, raising his right hand, which gleams in the strongest light, in an attitude of benediction. Behind the Virgin are two rabbis. To the left, in the background of the aisles, several groups are observed in the twilight, and to the right in the chiaroscuro are a number of people ascending and descending a stair. On the same side, quite in the foreground, are two venerable old men sitting on a bench. The arm of the bench bears the monogram R. H. (Rembrandt Harmensz) and the date 1631. This admirable little work, of the master's earliest period, already exhibits the bold touch and the striking effects for which Rembrandt is famous.

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Also to the left: 40. *Aert de Gelder*, Judah and Tamar. — 654. *Dutch School* (ca. 1650), Skull; to the right: 554. *G. Dubois*, Riverscene (1652?); 601. *Joh. van Haensbergen*, Still-life (1665); 393. *Pieter Lastman* (Rembrandt's teacher), Raising of Lazarus (1622); 531. *Jan van der Heyde*, Still-life; 80. *Phil. Koninck*, Mouth of a river.

2. *W. van Aelst*, Flowers (1663); 440. *Corn. Dusart*, Tavern-interior; 697. *Abr. van Beyeren*, Still-life; 553. *Jan Steen*, Rustic festival, an early work; *138. *P. Potter*, Landscape with animals (1652); 125. *Casp. Netscher*, Singing-lesson (1665); *36. *S. Koninck*, Adoration of the Magi; *197. *A. van de Velde*, Wooded landscape with cattle, a small picture, full of life and charming in colour. — 126. *Casp. Netscher*, Portrait of Mynheer van Waalwyk (1677); *218. *Phil. Wouverman*, Landscape, known as the 'Hay Cart'.

*129. *Adriaen van Ostade*, The Fiddler.

An itinerant fiddler, standing in front of an old and weather-beaten house, is delighting a numerous audience. The representation of the scene in the open air has given the artist an opportunity of introducing the most varied effects of the reflection of light. Few of Ostade's works can compare with this in freshness of composition and finish of execution. It was painted in 1673, when the artist was in his sixty-third year

401. *Abr. van Beyeren*, Fish; *198. *Adriaen van de Velde*, Beach at Scheveningen, enlivened with charming groups of figures, and an aërial perspective perhaps unequalled by the painter in any other work (1665); 165. *Jan Steen*, Dentist (1651); 20. *Jan Both*, Italian landscape; *137. *Paul Potter*, 'La Vache qui se mire', a herd of cattle by a river, with the form of a cow reflected by the water in the foreground and men bathing behind (1648); 128. *A. van Ostade*, Peasants in a tavern (1662); 666. *W. Kalff*, Still-life; *Phil. Wouverman*, 221. Huntsmen resting, *217. 'Un manège en pleine campagne' (an equestrian puts his steed through its paces, before a lady seated in a carriage drawn by six grey horses); 127. *Casp. Netscher*, Portrait of Mme. van Waalwyk (1683; comp. No. 126, p. 324).

Room IX. The entrance-wall is devoted to works by *Rembrandt:* *560. Head of his brother the miller Adriaen Harmensz van Ryn (1650); *149. Portrait of himself as an officer (ca. 1634-35); *621. David playing the harp before Saul, the most important example left in Holland of the Biblical compositions of Rembrandt, dating from the master's zenith (ca. 1665), brilliant in colour and impressive in effect; *685. Two negroes (1661).

*584. Homer, a broad and masterly work of the master's later style (1663).

The features of the blind bard, who is dictating his verses to the sound of the lyre, are copied from an antique bust that was in Rembrandt's possession until 1656 (comp. the photograph at the door). The fingers of a second figure and the inkstand in the lower corner to the right show that the canvas has been mutilated.

Opposite, on a stand, four other works by *Rembrandt:* 598. Head of a laughing man (ca. 1629-30); 579. Rest on the Flight into Egypt (painted about 1634-35, in shades of brown); 556. His mother (ca. 1629); 610. Old woman praying (ca. 1654).

On the back of the stand: *607. *Adr. Brouwer*, Study of a head; *670. *Jan Vermeer*, Study of a girl's head; 618. *Frans Hals*, Portrait; *605. *Karel Fabritius*, Goldfinch (1654).

By the second window: 93. *G. Metsu*, Huntsman (1661); *Frans van Mieris the Elder*, 107. Portrait of Prof. Florentius Schuyl of Leyden (1666), *108. The artist and his wife, 106. Soap-bubbles (1663). 33. *G. Dou*, Woman with a lamp.

Back Wall: **92. *Jan Vermeer*, View of Delft.

Among Vermeer's landscapes especial mention must be made of the famous 'View of Delft', which has once more, in the 19th century, exerted a most powerful influence on the entire domain of landscape-painting. In the foreground is the canal, with a portion of its banks shown on the left; among the figures on the latter we note once more the woman in blue skirt and yellow jacket. In the middle distance and dominating the composition appears the town, with its red and blue roofs, partly lit up with yellow sunlight. This simple view is perhaps unmatched by any other landscape in the world for the truthfulness of its atmospheric and light effects and for the vigour and brilliance of its colouring (*Woltmann & Wörmann's* 'Geschichte der Malerei').

A. van Beyeren, *665. Fruit, *548. Flowers; between these, 599. *Jac. van Loo*, Portrait; 26. *A. Cuyp*, Portrait of De Roovere,

inspector of salmon-fisheries at Dordrecht; 408. *W. Duyster*, Officer; 567. *J. van de Cappelle*, Winter-landscape (1653); 95. *G. Metsu*, Allegory (widow and orphan protected by Justice). — 207. *J. Weenix*, Hunters' booty; 676. *G. Flinck*, Portrait of a girl (1640); 219. *Phil. Wouverman*, Large battle-piece; 151. *R. Ruysch*, Flowers; 90. *N. Maes*, Portrait.

Room X (comp. Plan, p. 322). On the right end-wall: *136. *Paul Potter's* far-famed Bull, the most popular picture in the collection, remarkable as one of the few animal-pieces which the master (then 22 years old) painted on so large a scale (1647).

The picture was carried off to Paris by the French, and was regarded as fourth in point of value among all the pictures in the Louvre. The three which ranked before it were Raphael's Transfiguration, Domenichino's Communion of St. Jerome, and Titian's Martyrdom of St. Peter. This celebrated picture was purchased in 1749 for 630 fl., but before it was restored by the French the Dutch government offered 60.000 fl. to Napoleon for its restoration. Much, however, as the bull, which has a cow, a sheep and lamb, a ram, and a shepherd as companions, has been praised, it must in candour be admitted that several of the master's smaller animal-pieces are more attractive and perfect. The large animals in this work are in too strong relief, and the light is distributed somewhat monotonously over the whole picture without being softened by intermediate tones.

Then, to the right: *54. *B. van der Helst*, Portrait of Paul Potter, painted shortly before the early death of the latter (Jan. 27th, 1654); 220. *Phil. Wouverman*, Camp; 59. *M. d'Hondecoeter*, Raven in borrowed plumes attacked by other birds (1671); *177. *G. Terburg*, Portrait of the artist as burgomaster of Deventer; 49. *J. D. de Heem*, Fruit and flowers; 85. *Jan Lievens*, Old man with a beard; 73. *K. du Jardin*, Italian waterfall (1673); 58. *G. Houckgeest*, Tomb of William the Silent in the Nieuwe Kerk at Delft (1651); 39. *Caesar van Everdingen*, Diogenes 'seeking for a man' in Haarlem marketplace, with portraits of Mynheer Steyn and his family (1652); 61 and (farther on) 62. *M. d'Hondecoeter*, Poultry; 6. *L. Bakhuysen*, William III. of England landing at the Orange Polder in 1692; *214, *215. *Phil. Wouverman*, Arrival, Departure; between these, 59. *G. Houckgeest*, Interior of the Nieuwe Kerk at Delft (1651); 86. *J. Lingelbach*, Seaport in the Levant (1670).

*169. *Jan Steen*, Portrait of himself and his family, an unusually large picture for this master, boldly and energetically painted in his best style (1655).

'The worthy Jan Steen has here assembled his whole family around him. The group consists of eleven persons. The principal place at the table is of course occupied by Jan himself, a figure with long hair and a broad hat, laughing and smoking, and apparently about to drink. On his left is his wife, a corpulent lady in a blue fur-trimmed velvet jacket, filling a pipe, which one is almost tempted to think is for her own use. Jan's aged mother, to the left in front, is dandling a grandchild on her knees, while his father by the fireside, in spectacles, is singing from a sheet of music accompanied on the flageolet by Jan's eldest son, a handsome lad. In the immediate foreground are a dog, some copper utensils, and a mortar on which the master has placed his signature'.

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26. *Dirck van Delen*, Hall of the Binnenhof during the grand assembly of the States General in 1651; 206. *Jan Weenix*, Dead swan, natural size.

*166. *Jan Steen*, Poultry-yard, known as the Menagerie (1660).

The picture represents a court with two steps leading to a platform. A brook flows through it, and an old leafless tree stands on the right, with a peacock on one of its branches. On one of the steps sits a girl with a saucer, out of which a lamb is drinking. A bald-headed manservant with a basket of eggs is speaking cheerfully with her, while another standing on the platform with a fowl under his arm looks at her laughingly. The last is a remarkably characteristic and lifelike figure.

By the first window: *170. *Jan Steen*, The Oyster Feast.

This work was formerly styled a 'picture of human life', many persons being of opinion that Steen painted scenes of conviviality with the same moralizing tendency as Hogarth, for the purpose of rebuking human follies and vices. The picture contains about twenty persons. While the elders are enjoying their oysters, the children are playing with a dog and cat. Jan Steen himself plays a merry air, while a young woman is looking towards him, and a portly boor is laughing, glass in hand. In the background are card-players and smokers.

562. *Quir. van Brekelenkam*, The cupper; *625. *J. Vermeer van Delft*, Allegorical representation of the New Testament.

Second window: *222. *Phil. Wouverman*, Huntsmen resting, a specimen of his earlier style; 53. *Jan van der Heyde* and *Adr. van de Velde*, Jesuits' church at Düsseldorf (1667); 615. *A. Palamedesz*, Musical party (1632).

*32. *G. Dou*, The young housekeeper.

A lady with a child in the cradle, and an attendant, a carefully-executed picture. The work, also known as 'The Household', is one of the gems of the collection, and is of equal merit with the celebrated 'Dropsical Lady' in the Louvre. It is dated 1658.

*557. *Adriaen van Ostade*, The proposal; 669. *Salomon van Ruysdael*, Dutch canal-scene; 406. *Jan Vermeer*, Diana at the bath (early work).

Third window: 445. *Pieter Codde*, Soldiers playing backgammon (1628); 658. *P. Quast*, Peasants playing cards; 682. *A. van der Neer*, Moonlight scene.

Cabinet XII (to the right). 662. *J. V. Meulen*, Still-life (books); 392. *P. Codde*, Dancers (1636); 691. *J. M. Molenaer*, Rustic marriage; 613. *J. D. de Heem*, Still-life (books), an early work (1628); 659. *A. Verstralen*, Winter-scene; above, 475. *H. G. Pot*, Merry company; 402. *J. V. Meulen*, Still-life (books).

Cabinet XI (left). *Corn. Troost*, 179-185, 191, 193. Scenes from plays, 192. Epiphany singers, 186-190. Convivial scenes, known as 'Nelri', from the first letters of the inscriptions. These fifteen pastel drawings illustrate the customs of the early 18th century. — 286. *Tischbein*, Crayon portrait of Princess Wilhelmina of Prussia.

Room XIII (comp. the Plan, p. 322), beginning to the left of the door: 316. *Carlo Cignani*, Adam and Eve; 14. *N. Berchem*, The attack; 642. *Jan Weenix*, Dead hare; 656. *Chardin*. Still-life. — By the first window: 391. *Abr. Begeyn*, Quarry (early work; 1660);

*667. *A. Cuyp*, Landscape after storm. — By the second window: 21. *Jan Both*, Italian landscape; *707. *Rembrandt*, Andromeda in chains (ca. 1632). — Exit-wall: 626. *Rembrandt*, Minerva; 581. *Karel du Jardin*, St. Peter healing the sick (1663).

Room XIV (Italian and Spanish Schools). To the left: 309. *Pietro da Cortona*, Holy Family; 343. *Titian*, Venus (so called; original in the Prado at Madrid); 300. *M. Cerezo*, Mary Magdalen (1661). — By the first window: *Piero di Cosimo*, 287. Portrait of Francesco Giamberti, 288. Portrait of G. da Sangallo, the architect. — By the second window: 297. *Italian School*, Boy's head. — On the back-wall: *290. *Murillo*, Madonna and Child; the Madonna's face is described by Justi as the most beautiful ever painted by the master. *298. *Velazquez*, Portrait of the Infante Charles Balthazar, son of Philip IV. of Spain (ca. 1639; a replica of the work in Buckingham Palace). — 347. *Marcello Fogolino*, Madonna and saints, a large altar-piece.

Not far off, in the Korte Vyverberg, is the *Municipal Museum* (p. 331).

On the S. bank of the Vyver (p. 330), a few paces to the W. of the Plein and the Mauritshuis, is situated the **Binnenhof** (Pl. D, 5), an irregular pile of buildings enclosing an open space, some of them of mediæval origin, and once surrounded by a moat. Most of the houses have been restored of late, and some of them entirely rebuilt. About the year 1250 Count William II. of Holland, afterwards elected Emperor of Germany, built a palace here, and this building was enlarged by his son Floris V., who in 1291 made it his residence. The stadtholders, from Maurice of Nassau onwards, all resided here.

The Binnenhof is entered by several gates. On the E. of the square stands the old Hall of the Knights (Pl. 16), a brick building of the time of Floris V., resembling a chapel, with gables and two turrets (adm. see p. 317; ring the bell beside the archway on the N. side of the building). We first enter the great hall, which was restored in 1902-1904 and possesses a fine open ceiling. It is used for joint sittings of the two Chambers and for the opening of the States General by the Queen. The second International Peace Conference met here in 1907 (comp. p. 339). We then ascend the staircase to the Gerechtshof (Pl. 2), or court of justice, the oldest part of the buildings, adjoining the Knights' Hall on the E. This also has recently been restored. We pass through a council-room to the civil court-room, which is embellished with seven scenes from Roman history by *G. de Lairesse*.

The N. wing of the Binnenhof contains the chambers formerly occupied by the States General of the Netherlands (Pl. 18; D, 5). The old Hall of the States of the time of the republic, with allegorical paintings by *J. Parmentier*, has been restored and is used as an antechamber for the following saloon. The Treves Saloon.

built by William III. in 1697 as a reception-room, contains the portraits of seven stadtholders by *Brandon* and other painters. The handsome ceiling is by *Th. van der Schuer*, to whom is due also the picture over the chimney-piece (1698). The room has a curious echo (entrance in the N.E. corner, Binnenhof 20; ring the bell at the staircase on the right; adm., see p. 317). — From the small vestibule on the N. side of the court (No. 21) we proceed by the staircase (with engraved portraits of famous naval heroes, generals, and statesmen) and an antechamber (with portraits of stadtholders) to the Chamber of the Estates of Holland, built in 1652 and now used for the sittings of the First Chamber (adm., see p. 317). This contains two chimney-pieces, by *Jan Lievens* (War) and *Adr. Hanneman* (Peace), and a richly painted ceiling.

The Ball Room, on the S. side of the court, dating from 1790, is now used for the sittings of the Second Chamber (adm., see p. 317).

In the centre of the court is a modern wrought-iron fountain (1885), by *P. J. H. Cuypers*, with a gilt statuette of Count William II. of Holland by *L. Jünger*.

The history of the Republic, during its most glorious period, was sullied by two dark tragedies, of which the Binnenhof was witness. The influential *John van Oldenbarnevelt* (p. xxxix), the Grand Pensionary, or prime minister of Holland, having incurred the displeasure of Prince Maurice of Orange by his opposition, the Stadtholder, during a meeting of the States General, caused Oldenbarnevelt to be arrested, together with his learned friends of the Arminian persuasion, *Grotius* (p. 311) and *Hogerbeets*, the Pensionaries of Rotterdam and Leyden. The two latter were conducted to the castle of Loevenstein (p. 452), while the Grand Pensionary himself was condemned to death, 'for having conspired to dismember the States of the Netherlands, and greatly troubled God's Church' (comp. p. 457). On 13th May, 1619, the unfortunate minister, then in his 72nd year, was executed on a scaffold erected in the Binnenhof, after having written a touching vindication of his innocence to his family, and solemnly declared on the scaffold that 'he had ever acted from sincerely pious and patriotic motives'. The other tragedy alluded to is the death of the brothers De Witt, which took place in the immediate neighbourhood of the Binnenhof (see below).

The Buitenhof (Pl. D, 5), a large open space adjoining the Binnenhof on the W., and also bounded on the N.E. side by the Vyver, is adorned with a bronze *Statue of William II.* (d. 1849), designed by E. F. Georges (1853). — From the S.W. angle the *Passage* (p. 334) leads to the busy Spuistraat.

The **Gevangenpoort** (Pl. D, 4), an ancient tower with a gateway leading (N.) from the Buitenhof to the Plaats, was formerly used for the confinement of political prisoners. In 1672 *Cornelis de Witt*, who was falsely accused of a conspiracy against the life of the Stadtholder William III., was imprisoned here. His brother *John de Witt*, the Grand Pensionary, hearing that his brother was in danger, hastened to the tower to afford him protection. The infuriated populace, who had been induced by the enemies of the two brothers to believe in their guilt, availed themselves of this opportunity, and, having forced their way into the prison, seized

the persons of their ill-fated victims, whom they literally tore to pieces with savage cruelty (comp. p. xli). The brothers are buried in the Nieuwe Kerk (p. 334). The old prison now contains a collection of instruments of torture; several cells, including that of the brothers De Witt, are shown (adm., see p. 317; ring at door No. 33).

The VYVERBERG, which is planted with trees and adjoins the Plaats on the E., commands a charming view of the **Vyver** (Pl. D, 4, 5), a sheet of water enlivened with swans. Fresh water is pumped into the Vyver by a steam-engine on the Dunes.

At Vyverberg No. 3 is the **Steengracht Gallery** (Pl. D, 4), belonging to Baron Steengracht van Duivenvoorde and containing a collection of modern French and Dutch paintings besides many important older works (adm., see p. 318; ring!).

The MODERN PICTURES are exhibited in ROOM I (green room). To the left of the entrance, *Gérôme*, Scene in the desert; *H. van Hove*, Servant in a vestibule; *Decamps*, Dogs and children; *S. L. Verveer*, Canal at Amsterdam (1860); *Waldorp*, Sea-piece; *Horace Vernet*. The last cartridge (1823). — *B. C. Koekkoek*, In the forest (1840); *Schelfhout*, Winter-scene near Haarlem (1857); *L. Meyer*, Sea-piece (1859); above, *Navez*, Roman women. — *José Villegas*, Siesta (1874); *W. Bouguereau*, Girl knitting (1869); *Dav. Bles*, By the cradle; *Meissonier*, Soldiers playing cards (1858).

Among the ANCIENT PICTURES are specimens of the chief Dutch masters of the 17th cent., some of them being cabinet-pieces of the first rank.

ROOM II (red room). On the left, *Ger. Terburg*, The Toilet.

Rembrandt, Bathsheba, after her bath, watched from a distance by King David. The beautiful Jewess is seated on a rug in a thickly-wooded park, by the side of the basin in which she has been bathing; beside her are two attendants. The arrangement of the picture is analogous to that of the Susanna in the Mauritshuis (p. 324), but this work is the finer of the two. The chiaroscuro, against which, as in the Susanna, the female figure stands in exquisite relief, is treated in the most masterly style, forcibly recalling the famous 'Night Watch' at Amsterdam. According to Vosmaer, the Bathsheba was painted in 1643, less than a year after the completion of that splendid work.

G. Metsu, The sick child (1656); above, *J. Hackaert*, Landscape, with sportsmen; *J. van Ruysdael*, Waterfall; *Nic. Maes*, Peasant-woman making pancakes; *Rubens*, Heads of SS. Peter and Paul, Infant Christ, Drunken Bacchus. — *Jac. Ochterveit*, Fish-market. — *Jac. Jordaens*, At the fountain (1640); *Govert Flinck*, Portraits of a man and woman (1648); *Th. de Keyser*, Portrait of a man; *Alb. Cuyp*, Horse; *Adr. Brouwer*, The smokers, one of the artist's largest masterpieces; *Paul Potter*, Cattle (1652); above, *Phil. de Champaigne*, Portrait.

ROOM III. To the right of the entrance: *A. van Everdingen*, Mountain-scene. — *W. van de Velde the Younger*, Calm sea; *J. van der Heyde*, Town on a river; *A. van de Velde*, Cattle; *J. Hackaert* and *A. van de Velde*, Silvan landscape; *Jan Steen*, Sick girl; above, *Aert de Gelder*, Oriental prince; *J. Lievens* (not Rembrandt), Mother and child; *Jan Steen*, 'As the old have sung, so chirrup the young', nearly lifesize, an unusually large work for this master; *Dirck van Delen*, The advocate (1643); *Adr. van Ostade*, Interior of a rustic tavern; *Ph. Wouverman*, The ferry; *Jac. Backer*, Boy in gray. — *Ger. Dou*, Portraits of a man and a woman; *Hiob Berckheyde*, Canal in Delft (1656); *Th. de Keyser* (?), Lace-maker; *Jan Both*, Italian landscape; above, *Ferd. Bol*, Portrait; *Adr. van de Velde*, Landscape (1664); *L. de Jongh*, Guard-room.

CABINET. To the left, *Pieter de Hooch*, A family in the open air (1677). — *Casp. Netscher*, Two portraits (1667); between these, *D. Teniers the Younger*, The Seven Works of Mercy, one of the artist's most important efforts (1644); *A. van Ostade*, Topers (1659). — *Is. van Ostade*, Pig driven from market (1644); *M. Hobbema*, Landscape, with a red-roofed mill.

Opposite the N.E. angle of the Vyver, at the corner of the Tournooiveld and the Korte Vyverberg (which leads to the Plein, p. 318), is the building once occupied by the *St. Sebastiaans-Doelen* (built in 1636) but now containing the —

***Municipal Museum** (*Gemeente Museum*; Pl. E, 4), including a collection of various civic antiquities and an interesting picture-gallery. Adm., see p. 318. Catalogue of the pictures, in Dutch and French (1908), 25 c.; catalogue of the other collections, in Dutch (1908), 25 c. Director, A. J. Servaas van Rooyen.

Ground Floor. On the right is the Principal Room. On the entrance-wall: *353. *Jan Steen*, The warning; 439. *Abr. van Beyeren*, Fish. — 297, 298. *J. Mytens*, Portraits of the Van den Kerckhoven (1652) and Van der Wiele families (1645); 74. *Jac. van der Croos*, Sixteen views of The Hague. — 291. *M. van Mierevelt*, Portrait of Oldenbarnevelt (copy); 194. *Unknown Master*, Spinoza; 90, 91. *P. Dubordieu* (?), Man and woman (1631). A cabinet in the centre contains porcelain made at The Hague, *Delft fayence (Van der Burgh bequest; catalogue, 1905), etc. Here also are guild-standards and clocks. — Room I (to the left of the entrance). Views of The Hague and Scheveningen in the 16th cent.; 73. *J. van der Croos*, Twenty views of The Hague (1663). — Room II. Cabinet with local pottery and glass of the 18th century. On the walls: Views of The Hague (17-19th cent.). — Room III. Table-case with medals and goblets of honour (chiefly of the 18-19th cent.). — Room IV. Modern paintings by *A. Schelfhout*, *J. H. Weissenbruch*, *L. Apol*, and *H. W. Mesdag*.

First Floor. To the left is the Saloon of the Ancient Paintings, amongst which are four corporation-pieces by *Jan van Ravesteyn* (1572-1657), the favourite painter of the town-council and fashionable society of The Hague. To the right of the entrance: *312. Officers of the Guild of St. Sebastian, descending the staircase of the shooting-gallery ('Doelen'), engaged in animated conversation and strikingly lifelike (1616). *315. Six officers of the White Arquebusiers (1638). On the right long wall: *313. Banquet partaken of by fourteen town-councillors and nine officers of the Guild of Arquebusiers, whose Captain, according to the annual usage, receives the 'cup of welcome' ('een frischen roemer wyn'); the costume is not that of the 17th cent., but of an earlier period, with tall, narrow-brimmed hats and upright ruffs, and accords well with the grave and dignified deportment of the figures (dated 1618). On the left wall, *314. Twelve members of the town-council of 1636 in half-figure, sitting at their green table, with which their black dress contrasts admirably; the only colours the picture contains are green, black, white, and the flesh-tint of the faces, and the effect is very harmonious and pleasing. — Among the other paintings are the following. On the entrance-wall: over the 1st door, 286. *M. van Mierevelt*, William the Silent; 360. *Abr. van den Tempel*, Boy with a falcon

(1668); over the second door, 212. *G. van Honthorst*, Princess Amalia of Solms; on the right wall (above No. 313), 287, 288. *M. van Miervelt*, Prince Frederick Henry of Orange and his wife Amalia of Solms (1634); 213. *G. van Honthorst*, Louisa Henrietta (p. 321), daughter of the preceding; 227. *Corn. Janssens van Ceulen*, Magistrates of The Hague in 1647, the painter's masterpiece; *106. *Jan van Goyen*, View of The Hague, the largest ($14^1/_2$ ft. by $5^1/_2$ ft.) and one of the most important works of this master, who knew so well how to pourtray the autumnal colouring of a Dutch landscape (1651); 218. *Joachim Houckgeest*, An ensign of the Green Arquebusiers (1621); *E. C. van der Maes*, An ensign of the 'Oranjevendel' Arquebusiers; 6, 295, 352. Magistrates of The Hague in 1682, 1717, and 1759. We now enter the large —

Saloon of Modern Paintings. To the right: 555. *Hoynck van Papendrecht*, On the Beresina; 273. *W. Maris*, Cows (early work; 1868); 50. *B. J. Blommers*, Fish-cleaning; *276. *A. Mauve*, Beach at Scheveningen; *239. *J. Chr. Klinkenberg*, Canal in Amsterdam. — 564. *C. A. F. Schermer*, Hunters' tryst at Namur; 140. *G. Henkes*, Petitioner; 68. *Fr. Duchastel*, Snow-scene; 281. *H. W. Mesdag*, Sea-piece (1875); 226. *J. Israëls*, Portrait of W. Roelofs, the painter; no number, *Jan van Vuuren*, Woodland path; *272. *J. Maris*, Beach at Scheveningen; 44. *C. Bisschop*, Still-life; 5. *Ad. Artz*, Return of the flock; 556. *C. Koppenol*, Goats at pasture; 3. *L. Apol*, Winter-scene; 392. *Jan Vrolyk*, Pasture (1886). — 133. *J. E. van Heemskerck*, Return of the wreck; 13. *A. H. Bakker-Korff*, Reading the Bible; *225. *J. Israëls*, The little seamstress; 501. *W. Maris*, Cows in water; 361. *W. B. Tholen*, Skaters; *63. *J. Bosboom*, Interior of St. Peter's Church at Leyden; 300. *Alb. Neuhuys*, Rustic interior in Drenthe. — 557. *M. van der Maarel*, Flower-market; 554. *J. van Essen*, The heron; 103. *P. J. C. Gabriel*, Polders; 370. *P. van der Velden*, Violoncello-player; 45. *Dav. Bles*, Light and heavy sorrow (1882); 378. *S. L. Verveer*, Scheveningen in wet weather; 232. *H. ten Kate*, Renewal of the lease; 344. *Therese Schwartze*, Portrait; 553. *Fr. Deutman*, Summer; 320. *W. Roelofs*, The rainbow.

The Smaller Rooms contain paintings by *J. G. van Os* (1776-1839), *A. Schelfhout* (1787-1870), *Ant. Waldorp* (1803-63), *M. F. H. de Haas*, and others. In the second room are twenty-one portraits of the De Witt family, bequeathed by Mr. Joh. Hoog (d. 1886), and a portrait (No. 231) of the poet Jac. Cats (p. 300), by *L. de Jongh*. The chimney-piece and the ceiling-paintings in this room date from the 18th century.

In the Korte Voorhout, a little to the E. of the Tournooiveld, rises the *Theatre Royal* (Pl. E, 4; p. 317). — Adjacent is the *Gouvernement van Zuidholland* (Pl. 4; E, 4), with two handsome rooms in the style of Louis XV. — From the Korte Voorhout to the Haagsche Bosch, see p. 339.

A few paces to the S., at Prinsesse-Gracht 3, adjoining the *Academy of Art* (Pl. 19; E, F, 5), stands the **Museum of Industrial Art** *(Museum van Kunstnyverheid)*. Adm., see p. 318.

Ground Floor. Room I. Textiles, book-bindings, furniture, and wood-carvings (16-18th cent.). — Room II. Plaster casts of early-Dutch sculptures. — Fine *Staircase* of forged iron (18th cent.); casts of French sculptures.

First Floor. Room I. Gothic and Renaissance sculptures in wood. — Room II. Pottery, glass, sculptures in wood and stone. — Small Room, with a cabinet of the 17th cent. and Japanese 'kakemonos' (decorative paintings). — Room III. Works in copper and brass from Dinant (p. 226), elaborate locks and keys, furniture, wood-carvings. — Room IV. Smith's work, bronzes, pewter ware. — Room V. Objects in lacquer-work. — Room VI. Furniture.

In the N. part of the Prinsesse-Gracht lies the *Cannon Foundry* (Pl. 3; E, F, 4), founded in 1665. — No. 30 in the same street is the Museum Meermanno-Westreenianum (Pl. F, 4), a somewhat motley collection of MSS., specimens of early typography, ancient vases, a few small ancient sculptures, Chinese and Japanese curiosities, etc., bequeathed by Baron Westreenen (d. 1850). Admission, see p. 318.

The most interesting MSS. are a fragment of an Old Testament of the 5th cent.; a book of the Gospels of the 9th cent.; a Flemish Bible in rhyme, of 1332; a French Bible with miniatures by *Jan of Bruges*, executed in 1371 for Charles V., the Wise, of France; the Ethics of Aristotle in French, of 1376, with miniatures in grisaille; French translation by Raoul de Presles of Augustine's 'De Civitate Dei', with numerous miniatures (ca. 1500); and several others of the early Flemish and Dutch schools. — Among the specimens of Typography are several block-books, such as were common at the close of the middle ages, particularly in Holland; incunabula of *Gutenberg* and *Caxton*, etc.

On the N. the Korte Voorhout (p. 332) and Tournooiveld are adjoined by the Lange Voorhout (Pl. D, E, 4), a square planted with trees, which, along with the Kneuterdyk, the Vyverberg, and the Willems-Park, forms the finest quarter of the town. A sandstone monument, by Vogel and Koelman, was erected here in 1866 (Pl. E, 4) to *Duke Charles Bernhard of Saxe-Weimar* (d. 1862), who distinguished himself in the Dutch service at Waterloo in 1815, in the battles against the Belgian insurgents in 1831, and in the East Indian Wars of 1849.

On the E. side of the square rises the *Palace of the Queen-Dowager* (Queen Emma; Pl. 14, E, 4). On the N. side, Lange Voorhout 34, is the —

Royal Library (Pl. E, 4), occupying an edifice built in 1734-38. The library, founded in 1798 (adm., see p. 317), contains about 500,000 volumes.

The most interesting contents are exhibited in a room on the upper floor, to the left. The miniatures in the *Prayer Book of Philippe le Bon of Burgundy*, painted in grisaille (1455-65), are of great artistic value, several of them, such as the Annunciation and Coronation of the Virgin, in the style of *Memling*. Other interesting objects are the illustrated *Prayer Books of Isabella of Castile* (1450), *Catharine of Aragon*, and *Catherine de Médicis*; a *Gospel* of the 10th cent.; a *Psalter* of the 12th cent.; and a *Bible* with autograph of Mary Stuart, presented to William III. and Mary on their coronation (1689).

The valuable collection of **Coins, Medals, and Gems** on the same floor (opposite the staircase; adm., see p. 317) contains upwards of 40,000 coins and medals and over 300 cameos. The finest specimens are exhibited. The Coins, including excellent specimens of the Greek coins of the Seleucidæ

and the Ptolemies, are arranged chronologically. The collection of MEDALS includes interesting *Dutch Memorial Medals*, with busts of stadtholders and princes of the house of Nassau (*Portrait of Prince Maurice) and of Dutch naval heroes; also medals commemorating the Peace of Westphalia in 1648, etc. Most of the CAMEOS are antique and belonged to the antiquarian *Hemsterhuis* (d. 1766), whose collection was described by Goethe in 1792. The following are among the finest: Head of Hercules; bust of Bacchus; Faun attempting to rob a Bacchante of her robe; reversed lyre with horns represented by two dolphins, springing from a rose-crowned head of Cupid, grouped artistically with the panther of Bacchus, which holds the thyrsus in its front paw; mask with large beard and open mouth; mask with long beard and elegantly arranged hair; Venus and Cupid; Cybele riding on the lion; giant dragging a griffin from a cavern; helmeted head in profile, with a long beard; Homer as a statue; several portrait-heads. Among the opaque stones is a cameo with the *Apotheosis of the Emp. Claudius*, one of the largest known; also a fine head of *Livia* or *Octavia*. Between the glass-cases, golden *Vase*, adorned with enamel and cameos. — The collection of Assyrian *Cylinders* and Etruscan and Greek *Scarabaei* also may be mentioned.

On the S. side of the Lange Voorhout, at No. 7, is the *Ministry of Marine* (Pl. 10; D, 4). — Opposite the Kneuterdyk, at the corner of Parkstraat (p. 336), is the *Ministry of Finance* (Pl. 7; D, 4), originally the house of Oldenbarnevelt (p. 329).

b. The Rest of the Old Town.

The main centres of business activity are the 'Lange Poten', the street beginning at the S.W. angle of the Plein (p. 318), and its continuation, the SPUISTRAAT (Pl. D, C, 5), which is always thronged with people towards evening. — The Spuí, a canal now filled up, leads hence to the S. to the —

Nieuwe Kerk (Pl. D, 6; sacristan, Bezem-Straat 19), with wooden vaulting, begun in 1649; it contains the tombs of the De Witts (p. 329) and of Spinoza (p. 376). The latter, situated under the slab marked 'B 162', to the right of the pulpit, was a temporary grave only, and Spinoza's remains were afterwards removed.

Spinoza's House, Paviljoens-Gracht 72-74, opposite the Doublet-Straat (Pl. C, 6), has been completely rebuilt. The great philosopher occupied a garret-room here from 1671 down to his death in 1677, in the family of Hendrik van der Spyck, the painter. Spinoza's first residence (1670) was on the second floor of Veerkade 32, which has remained practically unaltered. Adjacent is a bronze *Statue of Spinoza* (Pl. C, 6), by Hexamer, erected in 1880.

From about the middle of the Spuistraat a *Passage* (Pl. D, 5), or arcade, with many attractive shops, leads (r.) to the Buitenhof (p. 329) and the GROENMARKT (Pl. C, 5). On the W. the latter is adjoined by the VISCHMARKT (Pl. C, 5).

The ***Town Hall** (adm., see p. 318), completed in 1565, restored by *Barth. van Bassen* about 1647, enlarged in 1734 by the addition of the N. wing, and again restored and extended in 1882-83, stands on the E. side of the Vischmarkt. This picturesque building is one of the most interesting of its class in Holland. It belongs to the beginning of the period in which the flowing forms that charac-

terize the later Dutch architecture came into vogue (comp. pp. 349, 355). The two side-façades probably owe some of their remarkable, architectonic features to the influence of the mediæval patrician house of the Brederode, which previously occupied the site. The statues of Justice and Prudence on the main façade are by *J. B. Xavery*. The short flight of steps beside the main entrance, opposite the Nieuwe Straat, leads to a vestibule ('Vierschaar', comp. p. 450), which contains the bench of the old sheriff's court ('Schepenbank') and three paintings by *Willem Doudyns*, representing the Judgment of Solomon (1671). The N. wing contains a handsome vestibule. The beautiful Salle des Mariages contains pictures by *Jac. de Wit* and ceiling-paintings by *G. Sturm*.

The **Groote Kerk** (Pl. C, 5), or *Church of St. James*, is a Gothic edifice of the 15-16th cent., with a hexagonal tower (330 ft. high), surmounted by a modern open-work iron spire and containing a carillon of 38 bells. The interior, which is finely vaulted, contains a few monuments, among them that of Admiral Obdam, who fell in 1665 in a naval engagement with the English off Lowestoft, by *Eggers*; and also some stained glass of 1547. In the sacristy are the remains of an alabaster monument of a Mynheer van Assendelft (d. 1486) and his wife. The carved wooden pulpit (1550) and the frames of the coats-of-arms of some knights of the Golden Fleece, placed in the choir after the chapter of 1456, also deserve notice. A recital is given every Tues. in summer (2.30 to 3.30 p.m.; adm. 25 c.) on the large organ, built in 1881 by *Witte* of Utrecht. Queen Wilhelmina was married in this church to Duke Henry of Mecklenburg-Schwerin on Feb. 7th, 1901. The sacristan ('kerkbewaarder') lives at Kerkplein 8, adjoining the Post Office. Fine view from the tower (custodian, Kerkplein 15; adm. 50 c., several persons 25 c. each).

c. The Modern Quarters on the North.

From the Groenmarkt (p. 334) the Hoogstraat leads to the N. for a few yards to the Noordeinde (Pl. C, 4, 3). Here, to the left, rises the **Palace of the Queen**, built by *Pieter Post* for Prince Frederick Henry (p. xl) and enlarged in 1816. It contains a few unimportant family-paintings (admission, see p. 318). The *Prinsessetuin*, or palace-garden, also was laid out under Prince Frederick Henry; it contains the royal archives.

In front of the palace stands the equestrian *Statue of William the Silent* (p. xxxix), in bronze, designed by Count Nieuwerkerke (1845). On the pedestal are the arms of the seven provinces.

In the Zeestraat (Pl. C, 2), which prolongs the Noordeinde towards the N., is the *Panorama* (adm., see p. 318). Three rooms on the ground-floor contain paintings by H. W. Mesdag (p. 336) and Sientje Mesdag-van-Houten (his wife), and upstairs is a View of Scheveningen in 1881, by H. W. Mesdag. The Zeestraat goes on,

passing the *Willems-Park* (see below), to the old Scheveningen road (p. 342). Shortly before the last diverges the handsome Laan van Meerdervoort (see below).

The Paleis-Straat (Pl. D, 4, 3), diverging to the N.E. from the palace, leads through what was once part of the garden of the palace to the Oranje-Straat, and farther on to the PARKSTRAAT (Pl. D, 4,3), which leads to the Lange Voorhout (p. 333). In Parkstraat is the Roman Catholic *Church of St. James* (Pl. D, 3), built by P. J. H. Cuypers (1878).

At the N. end of the street, beyond the Singels-Gracht, begins the WILLEMS-PARK (Pl. D, 2), a fashionable quarter with pleasant houses and gardens. In the centre, in an open place called the 'Plein 1813', is a large imposing **National Monument** (Pl. 13), unveiled in 1869, to commemorate the restoration of Dutch independence in 1813 and the return of Prince William Frederick of Orange, who afterwards became king (p. xlii). The monument was designed by *W. C. van der Waayen-Pietersen* and *Koelman*, while the bronze figures are by *J. Jaquet*.

On the massive substructure rises a lofty rectangular column bearing a smaller one which is adorned with the arms of the kingdom and the seven provinces, the whole being crowned with a Batavia in bronze, with the lion of the Netherlands at her feet. On the side facing the town Prince William Frederick is represented in his coronation-robes, swearing to maintain the constitution. At the back are Gysbert Karel van Hogendorp, Fr. Ad. van der Duyn, and Count L. van Limburg-Stirum, the leaders of the rising in November, 1813. The female figures on the narrow sides are emblematical of Liberty and Law.

On the N. side the Willems-Park is skirted by the Java-Straat (Pl. D, 2, 1), which leads to the old Scheveningen road (p. 342).

A few paces to the N.W., at No. 7, Laan van Meerdervoort (back-building), is the ***Mesdag Museum** (Pl. C, 1), opened in 1903, containing the art-collections of the painter H. W. Mesdag, presented by him to the State. This museum includes the finest modern picture-gallery in the country, among the 350 canvases of which are many masterpieces of the French, Dutch, and Italian schools of the 19th century. The great masters of Barbizon are singularly well represented. — Adm., see p. 318. Catalogue in English (1906) 60 c.; in Dutch (1905) 60 c., abbreviated 25 c. Director, H. W. Mesdag.

GROUND FLOOR. ROOM I (to the left) contains water-colours, pastels, and drawings by *H. W. Mesdag*, *Sientje Mesdag-van-Houten* (d. 1909), *Antonio Mancini*, *Therese Schwartze*, *Jan Toorop*, *Jos. Israëls*, *M. Bauer*, *Ant. Mauve*, *Jacob Maris*, and **Johann Bosboom* (48, Groote Kerk at Alkmaar, etc.). — The bronze bust of H. W. Mesdag, in the archway, is by T. Dupuis. — ROOM II. Chinese cloisonné vases, Japanese Satsuma ware, Chinese, Japanese, Persian, and Arabic bronzes, early Dutch wedding-chests, and Flemish tapestry. — The CORRIDOR contains water-colours by *B. J. Blommers*, *J. H. Weissenbruch*, and *W. Maris*. — ROOM III. Paintings. To the right:

180. *A. Mancini*, Neapolitan woman. — 260. *G. Michel*, Windmills at Montmartre; 86. *Ch. Daubigny*, The silver moon; 156. *Jos. Israëls*, Harp-player; 40. *J. Bosboom*, Synagogue; 82. *Ch. Daubigny*, Landscape; 194. *J. Maris*, View in a town; 261. *Michel*, Landscape; 83. *Ch. Daubigny*, Landscape by moonlight. — *304. *Giovanni Segantini*, The two mothers (pastel); 237. *Sientje Mesdag-van-Houten*, Sheepfold; 218. *A. Mauve*, Donkeys on the beach at Scheveningen; 185. *Mancini*, The birthday. — 134. *P. J. C. Gabriel*, View of a polder; 181. *A. Mancini*, Flower-girl.

First Floor. In the Anteroom, drawings and water-colours by *H. W. Mesdag*, *Th. Rousseau*, and *Giovanni Segantini* (305. Sheep). — To the right opens —

Room I. To the right: *122. *J. Dupré*, Autumn scene; *263. *J. F. Millet*, Mill at Barbizon; *154. *J. Israëls*, Alone in the world (1875); 65. *Corot*, Rocky scene (1844); 222. *H. W. Mesdag*, Winter at Scheveningen. — 66. *Corot*, Landscape by moonlight; *111. *Eug. Delacroix*, Portrait of himself; *98. *Ch. Daubigny*, Wooded landscape; 316. *C. Troyon*, Haying; 78. *G. Courbet*, Portrait of himself in convict's dress; *292. *Th. Rousseau*, The great oak. — 27. *Chr. Bisschop*, Still-life; 155. *Jos. Israëls*, Study. — In the Corridor are Japanese bronzes, Satsuma ware, Persian tiles, and fayence from Rozenburg (p. 317).

Room II. To the right: *290. *Th. Rousseau*, Pond; 161. *Ch. Jaque*, Pig-sty. — 115. *N. Diaz*, Peonies; *264. *J. F. Millet*, Fisherman's wife; 51. *H. Boulenger*, Wood-cutters; *287. *Th. Rousseau*, 'La descente des vaches' (original sketch; see below); 271. *M. Munkácsy*, The condemned; 116. *N. Diaz*, Forest of Fontainebleau; *108. *Al. Decamps*, Poacher. — *A. Mancini*, 177. Italian image-seller, 183. Choir-boy; *112. *Eug. Delacroix*, Evening of Waterloo; 198. *M. Maris*, The cook (1872); 117. *N. Diaz*, Study; 96. *Ch. Daubigny*, View of Villerville-sur-Mer (1872); 174. *A. Mancini*, The sick child (1875). — 58. *Jules Breton*, Harvest; *68. *Corot*, Evening; *207. *A. Mauve*, In the stable (an early work); 182. *Mancini*, Study of the nude. — In the middle of the room are bronzes by *Constantin Meunier* (Ecce Homo), *Ch. van der Stappen* (Wood-gatherer), and others. — In the Corridor are drawings and pastels by *Millet* (*266. The return), *Delacroix* (113. Descent from the Cross), **Rousseau*, *Daubigny*, *W. Maris*, and *J. H. Weissenbruch*.

Room III. To the right: 124. *J. Dupré*, Storm on the coast. — 99. *Daubigny*, Hay-cocks by moonlight; *286. *Rousseau*, 'La descente des vaches' (cattle returning from the mountain-pastures in the Jura; see above); 319. *C. Troyon*, Flock of sheep; 128. *J. Dupré*, Autumn-scene. — 44. *J. Bosboom*, Interior of a synagogue; *69. *Corot*, Clearing in the wood; *Courbet*, 74. Girl sleeping, 72. Landscape; *70. *Corot*, Villeneuve-lès-Avignon; 3. *Sir Alma Tadema*, Boating-party; 71. *Corot*, Landscape; 38. *G. Bosboom*, Church-interior; *73. *G. Courbet*, Still-life (apples); 119. *N. Diaz*, Scene in the Pyrenees.

SECOND FLOOR. In the ANTEROOM: 302. *J. S. Sargent*, Dervishes, a sketch; *H. W. Mesdag*, 227. View of Scheveningen (study for the Panorama, p. 335), 228. Harbour-works at Enkhuizen; 12, 13. *D. A. Artz*, Two studies.

ROOM I. To the right: *293. *Rousseau*, 'Massacre of the Innocents' (felled trees), painted in shades of brown. — 121. *F. Duchastel*, Canal-scene; 42. *J. Bosboom*, Church-interior (sketch); 208. *A. Mauve*, The homeward way; 31. *B. J. Blommers*, Fisher-girl. — *91. *Daubigny*, Coast-scene by moonlight; *318. *C. Troyon*, Cow at pasture; 230. *H. W. Mesdag*, Sea-view at sunset; *Dupré*, 125. Landscape with oaks; 314. *Troyon*, Return from market. — We turn to the right into —

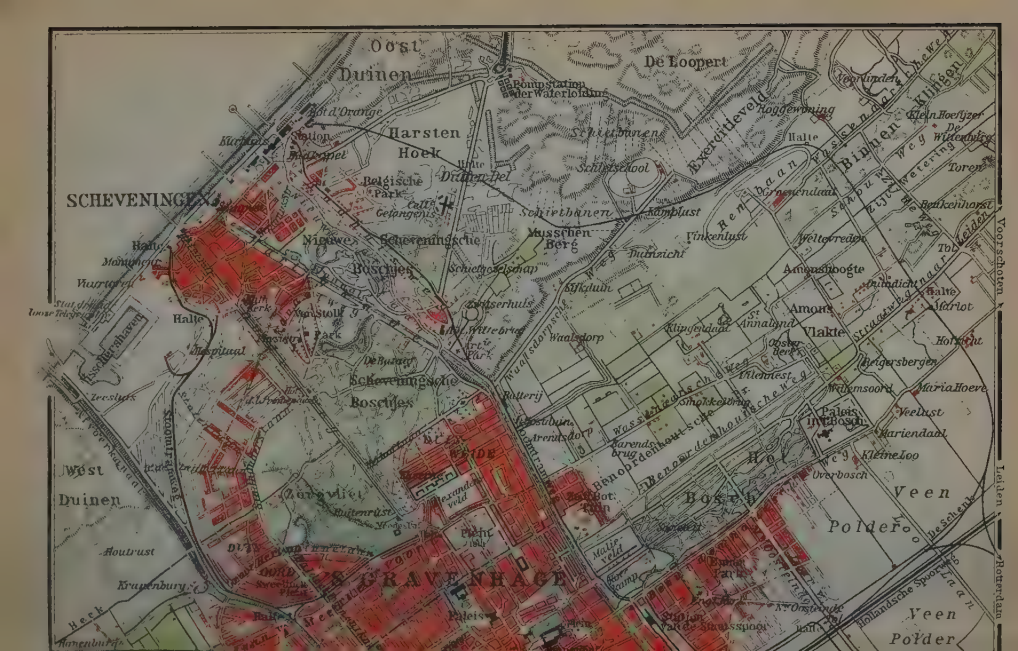
ROOM II. *Millet*, *268. Rest in the vineyard (pastel), *265. Still-life; 320. *Troyon*, Autumn landscape with sheep at pasture; 55. *G. H. Breitner*, Cavalry-soldier in the dunes. — 133. *P. J. C. Gabriel*, Roses; *114. *N. Diaz*, Pond; *267. *Millet*, Hay-cocks; *Diaz*, 118. Storm, 120. Study of the nude; 256. *Mettling*, Portrait of a girl. — 200. *M. Maris*, Church-goers at Bückeburg; *Ch. Jacque*, 162. Landscape with oaks, 163. Pigs; 202. *W. Maris*, Milking-time.

ROOM III. To the right: 88. *Daubigny*, Moonlight-scene; *5. *Sir Alma Tadema*, Fountain in the Boboli Garden at Florence; 109. *A. Decamps*, Napoleon at St. Helena; 89. *Daubigny*, Sunset; *64. *Corot*, Pond; 289. *Rousseau*, In the woods at Fontainebleau. — 110. *A. Decamps*, Watch-dogs. — *262. *Millet*, Hagar and Ishmael (1867). — 327. *A. Vollon*, Fish (1871). — 94. *Daubigny*, River-scene; 332. *A. Vollon*, View of a street; 97. *Daubigny*, Sheep; *14. *J. Bastien-Lepage*, Haying, sketch for the picture in the Luxembourg Museum at Paris (1877); 95. *Daubigny*, Evening-scene; 329. *A. Vollon*, Still-life; 216. *A. Mauve*, On the dunes at Scheveningen; 270. *A. Monticelli*, Rocky scene; *315. *Troyon*, Cattle at pasture; 214. *Mauve*, Moor in Drenthe (with the figure of the painter Mesdag).

ROOM IV. To the right: 60. *Corot*, Landscape; 158. *Joz. Israëls*, Washerwomen. — 282. *W. Roelofs*, At Voorschoten; 61. *Corot*, Landscape; 77. *Courbet*, Landscape ('Au bord du lac'); 275. *L. G. Ricard*, Portrait; 84. *Daubigny*, Moonlight-scene; *75. *G. Courbet*, Wooded landscape, with dead roebuck; 259. *G. Michel*, Windmill. — 85. *Daubigny*, Mouth of a river; *231. *H. W. Mesdag*, Sea-view by moonlight.

ROOM V. To the right: 284. *W. Roelofs*, Landscape; 197. *M. Maris*, The bride of the Church. — 272. *A. Neuhuys*, Cobbler; 138. *J. H. L. de Haas*, Cow at pasture; *191. *J. Maris*, Fishermen of Scheveningen. — 168. *K. Klinkenbery*, Hospital at The Hague; *190. *J. Maris*, Windmill at Scheveningen; 4. *Sir Alma Tadema*, The artist's second wife; 32. *B. J. Blommers*, Portrait of a child; *46. *J. Bosboom*, Interior of a synagogue; 211. *Mauve*, Return from the fish-auction.

An obelisk (1905) in the Regentesse-Plein (beyond Pl. A, 2), 10 min. to W., commemorates the regency of Queen Emma (1890-98).



Oost Duinen
De Loopert
Pompstation der Waterleiding
Hôt d'Orange
Harsten Hoek
Station
Kurhuis
Belgische Park
Duinen Del
Schietbanen
Schietschool
Exercitieveld
Roggewoning
Halte
Binnen Klingen
Klein Hoefijzer
De Wittenburg
Toren
Beukenhorst
Schouw Weg
Zijl Wetering
Groenendaal
Kamplust
Vinkenlust
Weltevreden
Duinzicht
Amonshoogte
Amons Vlakte
Marlot
Hofzicht
Reigersbergen
Willemsoord
Maria Hoeve
Veelust
Mariendaal
Kleine Loo
Overbosch
Paleis in 't Bosch
Hot Bosch
Veen Polder
Hollandsche Spoorweg
Voorschoten
Leiden
Rotterdam
SCHEVENINGEN
Nieuwe Scheveningsche Boschjes
Musschen Berg
Schietgezelschap
Zwitserhuis
Kijkduin
Waalsdorp
Klingendaal
St Annaland
Oosterbeek
Vilennest
Smokkelbrug
Barendsbrug
Benoordenhoutsche Weg
Wassenaarsche Weg
Arendsdorp
Batterij
Scheveningsche Boschjes
Zorgvliet
Buitenrust
Plein 1814
Malieveld
Paleis
Station van de Staatsspoor
Nieuwe Oosteinde
Emmer Park
Engelsche Tol
Halte
Hospitaal
Zeeslus
Stoomtramweg
Kranenburg
Houtrust
Beek
Hanenburg
West Duinen
Isschershaven
Vuurtoren
Monument
Halte
Zeeslus
S GRAVENHAGE

d. Environs.

The **Zoological-Botanic Garden** (Pl. F, 3) is a favourite place of recreation, containing a fair collection of birds and a few other animals. Adm., see p. 318 (entr. on the S. side). Concerts on Mon. and Frid. at 7.30 p.m. in summer, and on Sun. at 2 p.m. in winter (café-restaurant).

To the S. of the Zoological Garden are the *Malieveld*, the drilling-ground of the garrison, and the so-called *Koekamp* (Pl. F, 4, 5), a park containing white fallow deer and other tame deer. — Between these runs the *Straatweg naar Leiden*, or *Leyden Road* (Pl. F, 4), which begins at the Korte Voorhout (p. 332) and traverses the beautiful ***Haagsche Bosch** *(het Bosch)*, a park-like forest about $1^1/_2$ M. in length. In the centre is a large garden-restaurant belonging to the *Witte* or *Litteraire Societeit* (p. 319), to which admission is granted only on introduction. On Sun. at 2.30 p.m., and on Wed. at 7.30 p.m., a military band plays here and attracts numerous visitors. The forest is traversed by regular avenues of stately old trees, while the remoter parts are in their primitive condition.

Near the N.E. corner of the Park, about $1^1/_2$ M. from The Hague, is situated the **Huis ten Bosch** (*i.e.* the 'House in the Wood'), a royal villa erected about 1645 by *Jac. van Campen* and *Pieter Post* for Princess Amalia of Solms, consort of Prince Frederick Henry of Orange (p. xl). In 1748 the wings were added by Prince William IV. The first International Peace Conference, at which 26 Powers were represented, met in the Orange Saloon (see below) in the summer of 1899. — Visitors to the villa may make use of the tramways No. 3 and No. 12 (p. 316), the terminus of which is at Overbosch. Those who walk through the Bosch turn to the right at the end of the ornamental water and soon reach the gate to the grounds surrounding the villa.

The INTERIOR is worthy of a visit. (Ring at the door in the right wing; adm., see p. 317; catalogues for the use of visitors.) — The *Dining Room* is embellished with grisailles by *Jac. de Wit* (1749) of Meleager, Atalanta, Venus, Adonis, and Genii, painted in imitation of bas-reliefs; it contains also Chinese, Saxon (Meissen), and Delft porcelain of 1748. — In the *Chinese Room* is some tapestry of rice-paper of the 18th century. The curtains and upholstery also should be noted. — The *Japanese Room* contains bright-coloured embroidery with birds and plants, presented to Prince William V. of Orange in 1795, Japanese cabinets, etc. — In one of the rooms is a portrait of *John Lothrop Motley* (1814-77), who wrote part of his 'Rise of the Dutch Republic' in this palace.

The chief attraction is the **Orange Saloon*, an octagonal hall adorned with scenes from the life of Prince Frederick Henry, painted by artists of Antwerp and Holland, and lighted partly by the cupola above, and partly from the sides. In the cupola is a portrait of Princess Amalia of Solms (see above). The walls are about 50 ft. in height, the lower part being covered with canvas, while the upper part is of wood.

Upper row: *Caesar van Everdingen*, Birth of Prince Frederick Henry; *Th. van Thulden* (pupil of Rubens), Education of the prince; *Ger. van Honthorst*, Marriage of the prince; *Th. van Thulden*, The States-General conferring the dignity of Stadtholder upon Prince Frederick Henry. Education of William II., his son, The prince triumphing over the Vices,

Charles I. of England, father-in-law of William II., as Marcus Curtius; *Ger. van Honthorst*, William II. and Maria Henrietta Stuart, his consort, The Great Elector (Frederick William of Brandenburg) and Louisa Henrietta of Orange, his consort; *Th. van Thulden*, Prince Maurice and Prince Frederick Henry at the Battle of Nieuwpoort, 1600. — Lower row: *Ger. van Honthorst*, Princess Amalia with her four daughters; *Jac. Jordaens*, Time vanquishing Slander and the Vices; *Th. van Thulden*, "The Cyclopes forging weapons for Æneas, "Venus and her nymphs; *Jan Lievens*, Parnassus with five of the Muses; *Caesar van Everdingen*, The four other Muses; *Sal. de Bray* and *P. Soutman* (Dutch pupils of Rubens), Three groups from the triumphal procession of Prince Frederick Henry; *P. de Grebber* and *Th. van Thulden*, Conquest of Brazil by Count John Maurice of Nassau (three paintings); *Th. van Thulden*, Liberation of the Netherlands; *Jac. Jordaens*, "Triumph of Prince Frederick Henry, the best of the entire series (painted in 1652).

A pleasant Excursion may be taken from The Hague (2–3 hrs.' driving; steam-tramway, see p. 317) along the Leyden Road (p. 339), through the Park, past several attractive country-houses, and then by the 'Papenlaan' to *Voorschoten* (p. 314), returning viâ *Leidschendam* and *Voorburg* (p. 433; Swanesteyn Inn), near which is the popular resort of *Wykerbrug*, with a restaurant. Spinoza (p. 334) occupied a house in the Kerkstraat in Voorburg in 1663-69.

On the Leyden road, near Voorschoten and Wassenaar (see below), lies the extensive Domain of the Prince of Wied (cards of admission, gratis, at Kasuarie-Straat 38, The Hague). Visitors announce themselves to the 'Portier' of *Ter Horst*, once the shooting-lodge of Prince Frederick of the Netherlands, and then walk to the château of *Backershagen* and the villa *De Paauw*. [Near the latter, on the royal estate of *Raaphorst*, rises the *Seringenberg*, commanding an admirable view.] We finish our visit by a drive through the wooded park of Ter Horst (fee to the 'Portier', who shows also the shooting-lodge, 1 fl.).

In summer motor-cars (50 c.) ply hourly from the Tournooiveld (Pl. E, 4) to *Wassenaar*, where is situated the Hôtel Kasteel Oud-Wassenaar, a first-class establishment with a large park and a restaurant: 40 R. (12 with bathrooms) from 3½, B. ¾-1, déj. 1¾, D. (6-8.30 p.m.) 3½ fl. From Wassenaar the attractive Wassenaarsche Weg leads along the edge of the dunes to (3½ M.) *Katwyk aan den Ryn* (p. 353).

Another steam-tramway (p. 317) runs from The Hague to the S.W. viâ *Halfweg* (near which is the prettily-situated cemetery of *Eik en Duin*) to *Loosduinen* and viâ *Poeldyk* in one direction to *'S Gravesande* and the *Hook of Holland* (p. 294) and in the other to *Naaldwyk*, *De Lier*, and *Maaslandsche Dam*. This line intersects the fertile *Westland*, noted for its fruit, particularly its excellent grapes. — From Loosduinen a branch runs in summer to the sea-bathing resort of *Kykduin* (Koningin Wilhelmina Hotel, board ¾ fl., R. extra; sea-bath 25-40 c.).

40. Scheveningen.

The following conveyances ply between The Hague and Scheveningen, a distance of 2½-3 M.

1. Steam Tramway of the State Railway (*Stoomtram van de Staats-Spoor*), in 20 min., starting from the *State Station* (Pl. F, 6, 5; stopping-place at the Hôtel Bellevue, p. 315), every 15-25 min. during the season. The station at Scheveningen (Station Bad Kapel; Pl. C, 1) is near the Kurhaus. — Fares 25 or 15 c., ten tickets 1½ or 1 fl. In returning, travellers may procure through railway-tickets and book their luggage at Scheveningen.

A
B
C
D
1
2
3
4
5
6
NOORD
ZEE
Wandelpad
Strand
Oude Strand
Kurhaus
Oosterstation
Post
Station Badkanel
Pavillioen
Circus
Boulevard
Boschstraat
Amsterdamsche Str.
Haagsche Str.
Stevinstr.
Belgische Plein
Semaphore
Protest. Kerk
Station
Nieuwe Boschjes
Boschjes
Waterloo
Marconi
Pontkantoor
Kathol. Kerk
Van Stolk
Park
Speelterrein
Halte
Hospitaal
Scheveningen
1:15.500
Meters
Boschjes
Belvedère
Het Promenade
Den Haag
Geogr. Anstalt v. Wagner & Debes Leipzig

2. Steam Tramway of the Dutch Railway (*Hollandsche Yzeren Spoorweg-Maatschappij*), in 24 min., starting from the *Dutch Station* (Pl. D, 8; p. 315; in connection with the trains). Stopping-places at the (11 min.) Loosduinen road and the (16 min.) Laan van Meerdervoort (branch-line to the *Anna Paulowna Straat*, Pl. C, 1). The station at Scheveningen (Pl. A, 3, 4) lies at the W. end of the village, close to the Hôtel Zeerust. Fares 25, 20 c. Through-arrangements as on p. 340.

3. Electric Railway (continuation of the line mentioned on p. 310), $6^3/_4$ M. in 12-15 min. (19-27 trains daily); fares 1st cl. (in the steam trains that run only on this section) 30, 2nd cl. 25, 3rd cl. 20 c. (return-tickets 40, 35, 30 c.). The trains start from the *Dutch Station* and call at *Wassenaar* (p. 310). The station at Scheveningen is opposite the Hôtel d'Orange (Pl. D 1). Through tickets and through booking of luggage to stations on the Dutch Railway.

4. Tramways Nos. 8, 9, 10, 12, and 13 on p. 316.

Hotels. At the height of the season it is advisable to secure rooms in advance. Most of the hotels are open from June to Sept. only. — On the dunes: °Palace Hotel (Pl. a; C, 1), with restaurant, 170 R. at $3^1/_2$-7 fl., B. 90 c., déj. $2^1/_2$, D. from $4^1/_2$, pens. 10-14 fl.; °Hôtel d'Orange (Pl. b; C, 1), 200 R. at $2^1/_2$-5 fl., B. 80 c., déj. $1^3/_4$, D. $2^3/_4$-$3^1/_2$, pens. from 7 fl.; °Hôtel Kurhaus (Pl. B, C, 1, 2; p. 343), with restaurant and railway ticket office, 200 R. at 2-5 fl., B. 80 c., déj. 2, D. 3-4, pens. 7-12 fl.; °Grand-Hôtel (Pl. c; B, 2), with restaurant, 300 R. at $2^1/_2$-4 fl., B. 80 c., déj. 2, D. 3-$3^1/_2$, pens. 7-10 fl., patronized by Dutch families; °Hôtel des Galeries (Pl. d; B, C, 2), standing end on to the sea, with a restaurant and shops on the groundfloor, 100 R. from $1^1/_2$, B. $^3/_4$, déj. $1^1/_2$, D. $2^1/_4$, pens. from $5^1/_2$ fl. These five are of the first class and furnished with lifts. — Savoy Hotel (Pl. e; A, 3), R. from $1^1/_2$ fl., B. 70 c., déj. $1^1/_2$, D. $2^1/_4$, board 4 fl.; Hôtel Rauch (Pl. f; A, 3), 45 R. at 1-5 fl., B. 70 c., déj. $1^1/_2$, D. $2^1/_2$, pens. 5-10 fl.; Hôtel Zeerust (Pl. g; A, 3), 80 R. from $1^1/_2$ fl., B. 80 c., déj. $1^1/_4$, D. $1^3/_4$-3, pens. $3^1/_2$-9 fl.

Behind the dunes, without a view of the sea. In the Badhuis-Weg: Bristol Hotel (Pl. i; C, 2), 30 R. at 2-4, B. $^3/_4$, déj. $1^1/_2$, D. $2^1/_2$, pens. $5^1/_2$-$7^1/_2$ fl.; Grand-Hôtel Royal (Pl. k; D, 2, 3), with garden, 125 R. from $1^1/_4$ fl., B. 70 c., déj. $1^1/_4$, D. 2, pens. from 5 fl. — In the Gevers-Deynoot-Weg: Hôtel-Restaurant Alteburg (Pl. l; C, 2), 20 R. from 2 fl. (incl. B), déj $1^1/_4$, D. 2, pens from 5 fl., German; Hôtel van den Abeelen (Pl. h; C, 2), 50 R. at $1^1/_2$-3 fl., B. 60 c., déj. 1, D. 2 fl.; Hôt. Pens. M. J. de Greef (Pl. n; B, 2), 70 R. from 2 fl., B. 70 c., déj. 1, D. 2, pens. 5-7 fl.; Pension Villa Jeannette (No. 65), 40 R., pens. from $3^1/_2$ fl.; Pension Mathilda Maria (No. 27), 46 R., pens. $4^1/_2$-7 fl.; Hôtel Schnitzler (Pl. o; B, 3), Jewish, R. from $2^1/_2$, B. $^3/_4$, déj. $1^1/_4$, D. 2, pens. from 2 fl.; Hôtel Central (Pl. s; B, 3), 14 R. at $1^1/_2$-$2^1/_2$ fl., D. $1^1/_2$, pens. 4-5 fl., unpretending but very fair; Hôtel Keyl (Pl. p; B, 3), 40 R. from $2^1/_2$, B. $^3/_4$, déj. 1, D. $2^1/_2$, pens. from 5 fl., Jewish. Beyond the Zeerust (see above): Hôtel du Nord, unpretending. — Farther distant, near the Scheveningsche Bosch (p. 343), about $1^1/_4$ M. from the Kurhaus: °Park Hotel (Pl. v; C, 5), Park-Weg 13, with central-heating and garden, 60 R. from $2^1/_2$ fl., B. 80 c., déj. $1^1/_2$, D. $2^1/_2$-$3^1/_2$, pens. $4^1/_2$-$6^1/_2$ fl.; Hôtel-Restaurant de la Promenade (Pl. C, 6), on the old Scheveningen road (tramway-station), with garden, 48 R. at $2^1/_2$-$4^1/_2$, B. $^3/_4$, déj. $1^1/_4$, D. $2^1/_2$, pens. $4^1/_2$-8 fl. — Still farther distant: °Hôtel Wittebrug, on the new Scheveningen road (tramway-station), 80 R. at 3-6, B. $^3/_4$, déj. $1^1/_2$, D. $2^1/_2$-3, pens. from $6^1/_2$ fl.

Private Apartments may be obtained in the *Pavilion* of the Hôtel d'Orange (see above), a building containing twelve distinct suites of furnished apartments for families, each of which is let for 1500-1600 fl. for the season, in many of the villas on the dunes, in the new streets not far from the Kurhaus (cheaper), and also at The Hague; lodgings in the village not so good. In engaging rooms it is advisable to have a written agreement.

Restaurants. *Palace Hotel* (see above); *Kurhaus* (see above); *Riche*, Badhuisweg, behind the Kurhaus, déj. $1^1/_2$, D. (6-8 p.m.) $3^1/_2$ fl.; *Hôt. des Galeries* (see above, D. from $1^3/_4$ fl.); *Boulevard Restaurant & Café de la*

Plage, on the Boulevard, below the Kurhaus Terrace ('plats du jour'); *Fisslthaler*, on the N.E. side of the Gevers-Deynoot-Plein; *Hôtel-Restaurant Alteburg* (p. 341), 'plats du jour' 75 c., D. (from 5 p.m.) 1¾ fl.; *Seinpost* (see below), 'plats du jour' (11-2) 50 c., D. (5.30-7) from 1 fl.; *Vienna Café-Restaurant*, on the Boulevard, in the Oranje-Galerie. — *Continental Bodega*, in the N.E. corner of the Kurhaus.

Cafés. *Café de la Plage* (p. 341), a fashionable afternoon-resort; *Palace Café*, in the Oranje-Galerie; *Kurhaus Bar* (two concerts daily), in the Gevers-Deynoot-Plein, fashionable and crowded until a late hour. — **Confectioners.** *Tea Room*, in the Café de la Plage (p. 341); *Berenbak* in the 116t. des Galeries; others in the Oranje-Galerie (Pl. C, 1).

Bathing is permitted daily from 7 a.m. till sunset (on Sun. not after 2 p.m.). Tickets (valid for the day of issue only) are procured at the office on the Boulevard in front of the Kurhaus: gentlemen's bathing-place (large bathing-coach) and mixed bathing-place, 50 c. (ten tickets 4½, twenty 8 fl.); small coach at gentlemen's bathing-place 20 c.; ladies' bathing-place (large coach) 70 c. (ten tickets 6½, twenty 12 fl.). Children under ten, half-price. Two towels are supplied for these charges. Bath-sheet 15, bathing-drawers 5, costume 25 c.; services of an attendant 30 c. — On purchasing his ticket the bather receives a number, which he will hear called out when there is a vacant coach. — *Tent* for the season 30, per month 10, per week 3 fl.; *Beach Chair*, an excellent protection against sun and wind, per day 20, for morning, afternoon, or evening 10 c.

Warm Baths of fresh or salt water (65 c.; 10 baths 6 fl.), vapour-baths, etc., at the Kurhaus (from 7 a.m. to 4 p.m., Sun. till 2).

Kurhaus. For the season 22½ fl.; for members of families 'cartes secondaires' at 7½ fl. are also issued. Day-tickets 1 (after 5 p.m. ½) fl.; book of ten tickets 7½ fl. The ticket-holders are admitted without charge to the dancing 'réunions' and to the °Concerts of the Berlin Philharmonic Orchestra (daily at 3 and 7.30 p.m.; soloist-concerts on Wed., symphony concerts on Frid.), while for the theatrical performances (in French) and special entertainments they pay reduced prices.

Pier (p. 344), with concerts at 2.30 & 8 p.m.; adm. 10 c., one dozen tickets 1 fl., season-ticket 5 fl. — **Circus** (Pl. C, 2).

Physicians: *Dr. D. F. van Duyl*, Harstenhoekweg 37; others in the village. — **Druggists:** *M. den Heyer*, Keizer-Straat 167; *D. C. Geluk*, Badhuis-Kade 2.

Post and Telegraph Office (Pl. B, 4), Badhuis-Straat 83; branch-office (Pl. C, 1; for poste restante letters) in the Kurhaus (N.E. side). — *Agency of the Staats-Spoorweg*, in the Kurhaus.

Horses, ½ hr. 50 c., 1 hr. 1 fl. — **Donkeys,** ½ hr. 25 c., 1 hr. 50 c., ½ day 1 fl. 25 c. — **Cabs,** see p. 316.

Sailing Boats (from the piers), per hour for 1-3 pers. 1 fl., each addit. pers. 1 fl. — In the season the small steamer Prins Hendrik makes daily pleasure trips, starting at the Wandelhoofd (Pl. B, 1); fares 1, ½ fl. — *Golf Club.*

The *Courrier de Scheveningue* (daily; 5 c.) contains a list of visitors. *English Church Services* at the Kurhaus (p. 343) in summer.

There are several roads between The Hague and Scheveningen: —

1. The *°Old Road, constructed in 1666 and shaded by trees, begins at the Willems Park (Pl. C, 1) and has separate sections for foot-passengers, riders, and carriages. It is traversed by tramway-lines Nos. 8 and 13 (p. 316). In the *Park Zorgvliet*, immediately to the left, are the new buildings of the *Peace Palace* (Vredepaleis; Pl. B, C, 1), begun in 1907 from the designs of L. M. Cordonnier of Lille. Mr. Andrew Carnegie presented 1½ million dollars

(300,000*l.*) for this building, which is intended to accommodate the International Court of Arbitration and a library of the law of nations. On the right lie the *Scheveningsche Boschjes*, a park with numerous fine old oaks, affording beautiful walks. Farther on, beside the *Hôtel de la Promenade* (Pl. C, 6), is a bust (by Odé) of the statesman *Constantyn Huygens*, at whose instigation the road was made. Roads diverging to the right just beyond the hotel lead through the quarter known as *Van Stolk Park* to the canal. The old road leads on to the *Roman Catholic Church* (Pl. B, 5), near the village, 1½ M. from The Hague and ¾ M. from the beach.

2. The New Road leads direct from the N. end of the town (Pl. F, 1) to the Kurhaus, skirting the canal at first, and crossing it halfway, beside the *Wittebrug Hotel* (p. 341). This is the route followed by the steam-tramway from the State Station. To the right, in the distance, is the new *Prison*, and, beyond the electric railway mentioned on p. 341, is the large building of the *Hague Water Works* (open on Tues. and Thurs., 12-4; fine view).

3. The Nieuwe Parklaan leads from the Wittebrug (see above) to the Kurhaus through a modern villa-quarter, and is traversed by tramway lines Nos. 9 and 12 (p. 316).

4. The Canal Path, or Haring-Kade, leads from the Wittebrug along the bank of the canal to the village of Scheveningen.

Scheveningen, a clean fishing-village with 26,000 inhab., founded in 1400 and visited as a bathing-resort since 1815, has now become the most fashionable watering-place in Holland. The annual number of visitors is over 30,000, chiefly Dutch and Germans, but including also Britons and Americans. The season lasts from June to Sept. and is at its height from the middle of July to the end of August. The proximity of The Hague, with its various places of entertainment, and the woods a little inland give Scheveningen an advantage over the other seaside-resorts on this coast, and daily attract many visitors from The Hague. — Charles II. embarked at Scheveningen on his return to England at the Restoration, in May 1660. In 1673 Admiral de Ruyter (p. 295) defeated the united fleets of France and England off the coast near Scheveningen.

The Boulevard, or Strandweg (Pl. A, B, C, 3-1), a level road, 80 ft. wide, runs along the edge of the dunes from the fishing-harbour on the S.W. to the Hôtel d'Orange on the N.E., a distance of about 1¾ M. The large Kurhaus (Pl. B, C, 1, 2) is the great rallying-point of visitors. The handsome building, erected in 1884-85 by the German architects *Henkenhof* and *Ebert*, burned down in 1886, and rebuilt since, is upwards of 300 ft. in length and is surrounded by spacious verandas. The large hall, surmounted by a glass cupola, can accommodate 2900 persons; the symphony and orchestral concerts (p. 342) take place here, and the ordinary band also plays here in chilly weather. On the side next the sea is a large concert-terrace. Adm., see p. 342.

From the Boulevard and the concert-terrace a PIER (*Wandelhoofd Koningin Wilhelmina;* Pl. B, 1), 450 yds. in length, built in 1899-1900, stretches into the sea. At its farther end is a concert-pavilion, with a restaurant (adm., see p. 342).

On the top of the dunes, to the S.W., lie the *Pavillon* (Pl. B, 2), a villa belonging to the Prince of Wied, and the theatre of varieties called *De Seinpost* (closed at present). — Farther on (beyond the village) are the *Monument*, an obelisk erected in 1865 to commemorate the return of William I. after the French occupation (p. xlii), and the *Lighthouse* (*Vuurtoren;* no admission).

Between the lighthouse and the drainage-canal from The Hague lies the new *Fishing Harbour*. The cargoes of the numerous fishing-boats (*pinken;* 200 or more) are sold here by auction immediately on their arrival. The scene on such occasions is often very picturesque and amusing (comp. p. 16). The herring-fishery is also prosecuted with considerable success, many of the 'pinken' occasionally venturing as far as the N. coast of Scotland.

41. Leyden.

Hotels (comp. p. xxviii). *LION D'OR (Pl. a; C, 3), Breestraat 24, 21 R. at 2-2½, B. ¾, déj. 1½-2, D. 2-2¼ fl.; *LEVEDAG (Pl. b; C, 3), Breestraat 85, 25 R. at 1¾-2½, B. ¾, déj. 1½-2½, D. 2-3½ fl. — CENTRAL (Pl. f; C, 3), with café-restaurant, also in the Breestraat; HÔTEL DE LA POSTE (Pl. d; C, 3), Aalmarkt 17, R. & B. 1½, déj. 1, D. 1¼ fl., commercial; HÔTEL RYNLAND (Pl. i; B, 2), Steenstraat 37, 12 R. at 1¼, B. ¾, D. from 1 fl.; HÔTEL PLAATS ROYAAL (Pl. e; B, 2, 3), Noordeinde 54, 22 R. at 1¾ fl. (incl. B.). D. from 1 fl., well spoken of; HÔTEL DU COMMERCE (Pl. c; B, 1), Stations-Weg 35a, near the station, 23 R. at 1¾-2 fl. (incl. B.), D. 1¼ fl., well spoken of; HÔT. DU NORD (Pl. h; B, 2), Steenstraat 39, with café, 14 R. at 1 fl.; HÔT. TOELAST (Pl. k; B, 2), Steenstraat 55, 20 R. at 1½-2 fl. (incl. B.), D. 1¼ fl.

Cafés-Restaurants. **In den Vergulden Turk*, Breestraat 84; *Prins*, Rapenburg 8; *De Harmonie*, Breestraat 16, next the Museum of Antiquities ('plats du jour' 60 c.), good; *Café Neuf*, Breestraat 107; *Zomerzorg*, a garden-restaurant to the N.W. of the town, on the road to Katwyk. — *Rail. Restaurant.*

Post Office (Pl. C, 3), Breestraat 44. **Telegraph Office** (Pl. C, 3), Bloemmarkt 15a. — *Town Agency* of the Hollandsche Spoorweg, Breestraat 100.

Bookseller. *S. C. van Doesburgh*, Breestraat 14.

Tramway. From the railway-station (Pl. A, B, 1) across the Beesten-Markt (Pl. B, 2) and thence through the Breestraat to the *Plantage* (Pl. F, 4), 7½ c.; small articles of luggage free. — **Steam Tramways.** 1. To *Haarlem* (starting from the Terwee Park, on the road to Katwyk) in 2 hrs. viâ Oegstgeest, Sassenheim (p. 314), Lisse, Hillegom (p. 314), and Bennebroek. — 2. To *Katwyk aan Zee* (p. 353), with a branch from Rynsburg to *Noordwyk* (starting as above). — 3. Viâ Voorschoten (p. 314) and Voorburg (p. 340) to *The Hague* (pp. 314, 317), starting from the Noordeinde (Pl. B, 3).

Steamboats. 1. To *Katwyk*, see p. 353. — 2. To *Noordwyk*, see p. 353. — 3. Viâ Boskoop (p. 433) to *Gouda* (p. 432), four times daily, Sun. twice (Stoomboot-Maatschappy de Volharding), starting from the harbour (Pl. F, 2). — 4. Viâ Koudekerk, Alphen, Nieuwveen, Uithoorn (p. 366), and Oudekerk (p. 36ɔ) to *Amsterdam*, twice daily, Sun. once (Maatsch. Volharding) in 6 hrs. (fares 70, 50 c.), starting from the harbour. — 5. Viâ Kaag, Oude Wetering, Leimuiden, and Aalsmeer to *Amsterdam* (the first part of the sail especially attractive), 5-6 times daily except Sun. (Stoomboot-Maat-

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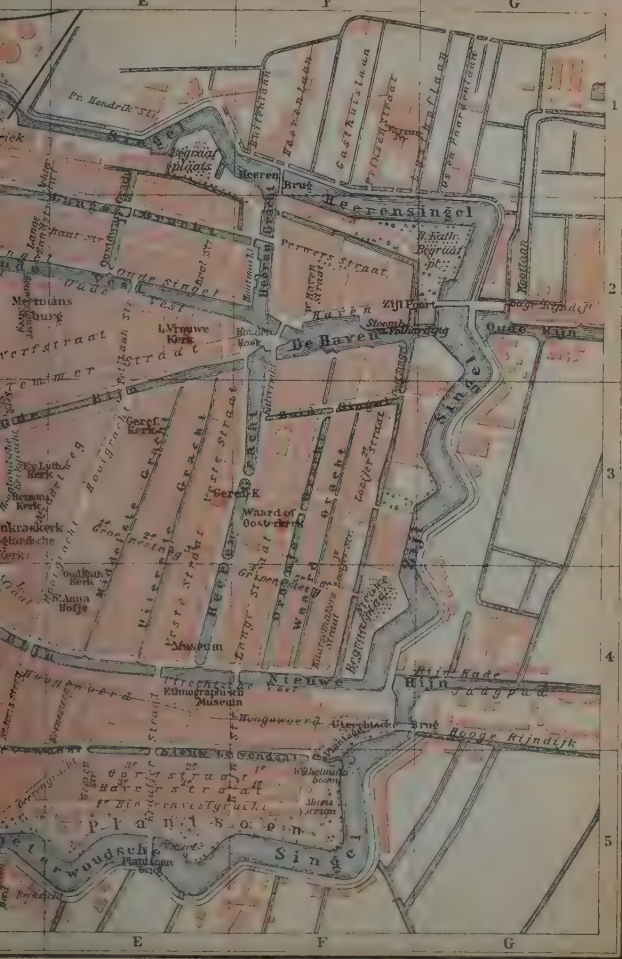
E
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1
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Heerensingel
Heeren Brug
Oude Singel
Nieuwe Singel
De Haven
Stoomveerhaven
Zijl Poort
Oude Zijl
Nieuwe Zijl
Oude Kerk
Gereformeerde Kerk
Waarde of Oosterkerk
Museum
Ethnographisch Museum
Nieuwe Haven
Rijn Kade
Haagpad
Hoogewerf
Hoogste Kindijk
Plantsoen
Wagner & Debes Leipzig

schappy Carsjens) in 2¼ hrs. (fares 70, 50 c.), starting from the harbour. — 6. Via Alphen to *Woerden* (p. 433), once daily except Sun. (as No. 5) in 4 hrs. (fares 40, 30 c.). — Pleasure voyages (Maatsch. Carsjens), see p. 352.

Cab from the station to the town 60 c., per hour 1½ fl.

Principal Attractions (½-1 day): Municipal Museum (see below); Museum of Antiquities (p. 347); Stadhuis (p. 349); University (p. 351); St. Peter's Church and its environs (p. 352).

Leyden or *Leiden*, in the middle ages *Leithen*, one of the most ancient towns in Holland (although probably not the *Lugdunum Batavorum* of the Romans), is situated on the so-called *Old Rhine*, the sluggish waters of which flow through the town in several canal-like arms. The town contains 58,000 inhab. (¼ Roman Catholics). Leyden became the centre of the Dutch textile industry when the 'Yperlinge' (weavers from Ypres) settled here after the great plague (1347-50). In the 16th cent. Leyden sustained a terrible siege by the Spaniards, which lasted from Oct. 31st, 1573, to Mar. 21st, 1574, and then, after a short and partial relief by Count Louis of Nassau, was continued as a blockade down to Oct. 3rd of the same year. William the Silent at last caused the S. dykes to be pierced, and the country being thus inundated, he relieved the besieged by ship. According to a popular tradition Prince William of Orange offered to reward the citizens for their gallant conduct in the defence of 1574 by exempting them from the payment of taxes for a certain number of years, or by the establishment of a university in their city. The latter alternative is said to have been preferred; at all events, the prince founded the *University* in 1575. Its fame soon extended to every part of Europe. The greatest scholars of their age, Scaliger, Hugo Grotius (p. 311), Dodonæus (p. 160), Salmasius, Ruhnken, Wyttenbach, and Boerhaave (who founded the fame of the medical faculty in the 18th cent.), resided and wrote here, and Arminius and Gomarus, the founders of the sects named after them (p. 457), were professors at the university. Lord Stair (d. 1695), the celebrated Scottish jurist, spent several years in exile at Leyden, whence he accompanied his future sovereign, William of Orange, to Great Britain in 1688.

Leyden was the birthplace of several of the painters of the 16th and 17th centuries: Lucas van Leyden, Joris van Schooten, Jacob van Swanenburgh, the great Rembrandt van Ryn, Jan Steen, Gerard Dou, Gabriel Metsu, Jan van Goyen, Frans van Mieris, Pieter van Slingelandt, etc. It possesses, however, but few specimens of their works.

The road from the *Station* (Pl. B, 1) to the town passes a bronze statue of *Herman Boerhaave* (Pl. B, 1), the famous physician (see above), modelled by Th. Stracké, and leads to the Beesten-Markt (Pl. B, 2). A little to the E., at Oude Singel 32, is the —

Municipal Museum (*Stedelyk Museum*; Pl. C, 2), occupying the former *Laeckenhalle* or *Lakenhal* ('cloth-hall'), erected in 1640 by the architect 'S Gravesande. The museum, which contains a few

interesting paintings and a multifarious collection of antiquities connected with Leyden, is open daily, 10-4, adm. 10 c.; Sun., holidays, and on Oct. 3rd, 12-4, free. Catalogue of the paintings (1908) 30 c., illustrated 80 c. Director, *Dr. J. C. Overvoorde.*

Ground Floor. In the Corridor are two 'Regent Pieces' (No. 11, to the left, by *Jan de Baen*, 1675), a flag captured from the Spanish Armada in 1588, and two fine tapestries. One of the last (made in Delft from cartoons by Liefring and Swanenburg) represents the relief of Leyden in 1574.

Main Room. To the right: 182, 181. *Leyden School* (middle of the 16th cent.), Portraits; between these, *Pieter Aertsen*, Christ and the adulterous woman; 61. *Cornelis Engebrechtsz*, Crucifixion with numerous figures (a winged picture; ca. 1508); 177. *Lucas van Leyden*, Last Judgment, the only authenticated large painting by this artist (triptych; from the Church of St Peter; ca. 1523); 62. *C. Engebrechtsz*, Pietà; 9. *Rud. van Antwerpen*, The Van der Does family. — 32. *Q. van Brekelenkam*, Domestic cares; 231. Rembrandt, Portrait (ca. 1643); 275, 276. *Jan van Ravesteyn*, Jacob van Brouckhoven and his wife (1626); between these, 78. *Jan van Goyen*, View of Leyden (1650); 335. *Pieter van Veen* (Leyden, 1564-1630), Arrival of the Water Beggars in 1574 (painted in 1615); 308. *Jan Steen*, Scherzando; 39. *Jacques de Claeu*, Vanitas. — o. *P. Moreelse*, Family-group (1601); e. *Q. van Brekelenkam*, Mussel-eater (1655); 295. *Joris van Schooten*, Corporation-piece (1626); i. *Jan van Goyen*, River-scene; 20. *Ferd. Bol*, Pieter Burgersdyk, secretary of the University; v. *Jan Steen*, Consecration of a country-church; 318 (above), *Jurriaan van Streek*, Still-life; u. *S. van Ruysdael*, Cavalry skirmish; 296. *Joris van Schooten*, Corporation-piece (1626); 310. *Harmen van Steenwyck*, Still-life; 74. *Adr. van Gaesbeeck*, Holy Family. — 307. *Jan Steen*, Laban searching Rachel's tent for his stolen images; 157. *Maarten van der Hulst*, Fish-auction on the beach; 309. *Jan Steen*, Drawing by candle-light. Also, 294-299. Six pictures of arquebusiers, painted in 1626, 1628, and 1650 by *Joris van Schooten* (the execution is good and the heads are full of expression, but there is no attempt at artistic grouping).

To the left of the vestibule are a sitting-room and a dining-room of the 17th century.

First Floor. The walls of the Large Hall are hung with 'Regent' or corporation pieces, numerous portraits of the 16-18th cent., ancient stained glass, etc. On the show-case (containing mass-books and guild-antiquities) in the middle of the room is a large silver-gilt cup, presented in 1641 to Leyden by Queen Elizabeth of Bohemia. — In the adjoining rooms are municipal antiquities. That to the N.W. contains a painting by *Joris van Schooten* (No. 291), representing the misery at Leyden during the siege; a chimney-piece of the end of the 17th cent., with a group of the syndics of the cloth-hall by *Karel de Moor* (No. 245); medals; and other relics. — On the staircase, old weapons and stained glass of the 16th cent., representing Counts and Countesses of Holland, in shades of brown.

Upper Floor. On the principal wall, facing the entrance: 31. *Van Bree*, Burgomaster van der Werf offering his body to the starving citizens, who demand the surrender of the town or the satisfaction of their hunger, a large but mediocre work. Adjacent are six singular pictures (Nos. 319-324) by *Is. Claesz van Swanenburgh* (d. 1614), father of Rembrandt's master, Jac. Isaakz van Swanenburgh, representing the old cloth-manufactures of Leyden and the advent of Flemish cloth-makers. In the case to the left pieces of armour of the 16th century. The glass-cases contain gold and silver plate belonging to the municipality, of the 17th and 18th centuries. — The adjacent room to the N.E. contains old arms, views and plans of Leyden, and armour; also the work-table of John of Leyden, tailor and Anabaptist leader, who was executed at Münster in 1563.

From the Blauwpoorts-Brug, the canal-bridge just beyond the Beesten-Markt (Pl. B, 2), the Morschstraat leads to the W. to the *Morsch Gate* (Pl. B, 2), a relic of the old fortifications, built by Willem van der Helm in 1669 and surmounted by a dome. — About

the middle of the Morschstraat, on the S., begins the short Smidssteeg, leading to the *Stads-Timmerhuis* (Pl. B, 2), a gabled building in the Renaissance style, by Lieven de Key (1612).

Beyond the Blauwpoorts-Brug the Princesse-Kade and the Borstel-Brug (Pl. B, 2) lead to the S. to the *Breede-Straat*, contracted *Breestraat* (Pl. B, C, D, 3, 4), the principal street of Leyden, which, with its continuations, the Noordeinde and the Hoogewoerd, intersects the whole town in the form of an S. It contains a number of ancient and modern gabled houses in the Dutch Renaissance style.

A little to the W., in the Weddesteeg (Pl. B, 2, 3), a tablet marks the site of the house in which *Rembrandt* (1606-69) was born. In the Witte Singel (Pl. A, 3) is a bronze bust of the master, by Toon Dupuis (1906).

No. 18, on the left side of the Breestraat, is the —

***Museum of Antiquities**, or *Museum van Oudheden* (Pl. B, C, 2, 3), open daily from 10 (Sun. and holidays 1) to 4, in summer (June-Sept.) to 5 o'clock (generally closed on the chief festivals). The museum, founded in 1818, contains Greek, Etruscan, and Roman sculptures, Dutch antiquities, and an important Egyptian collection. Illustrated guide in English (1908), 20 c. Director, Prof. A. E. J. Holwerda.

Ground Floor. *Room I*, to the left, opposite the staircase: **Greek and Græco-Roman Sculpture.** At the entrance, Head of a Youth (so-called Apollo; 7th cent. B.C.). By the right wall are a number of Greek funeral monuments, some of the classic period. The finest is the **Relief of Archestrate, daughter of Alexos, from Sunium, one of the best Attic monuments of the kind, dating from the 4th cent. B.C.; the deceased appears seated in a dignified attitude, with a younger sister or friend standing in front of her and an attendant standing behind. Straight in front are Greek heads and torsos. On the left side of the archway to the main part of the room is a Votive Relief to Æsculapius and Hygieia, dating from the beginning of the 4th cent. B.C. Beside it are two fine Hellenistic portrait-heads. Straight on in the main part of the room is the *Colossal Head of the Leyden Dionysus, from a statue of the 2nd cent. B.C. On the pillars to the right and left, Dionysus and a satyr. Farther on, on the right wall, are smaller Greek sepulchral reliefs from Asia Minor. That to the right, below, has been twice used and bears a poem on the back. Opposite are Greek heads and small sculptures, one of the best being a fragment showing Hercules and the lion (probably 3rd cent. B.C.). Farther on, by the left wall, is a Hellenistic draped torso; then, Greek tombstones and votive reliefs, with funeral feasts. In the middle is a freely restored statue of Apollo supported on the tripod (late Roman work); on the right, Statue of Zeus with the ægis on the left arm and the eagle on a tree-stump beside him (probably 1st cent. B.C.). The *Roman Sculptures* are placed on the side next the windows. To the right, *Statue of Trajan; beside it, Tiberius. Opposite are Roman portrait-busts and a typical funereal relief, with two rows of portrait-heads. — We cross the hall and enter —

Room II. In the centre are Greek and Roman inscriptions, illustrating the development of the forms of the letters. By the walls are architectural fragments and Roman and Etruscan cinerary urns. The latter generally have the recumbent figure of the deceased on the lid, and on the front are reliefs, including mythological scenes (*e.g.*, in the centre of the rear-wall, Odysseus and Polyphemus). By the entrance-wall is the early-Christian sarcophagus of a certain Marcellus (A.D. 350), with reliefs from the life of Christ, who is represented without beard. Above are sculptures of later date.

On the *Staircase* are Phœnician reliefs and inscriptions.

First Floor. **Greek Vases** (catalogue, 1905, 70 c.). Straight in front is *Room IV.* Cabinet 1a, to the right of the entrance, contains the earliest specimens. Cab. 2. Mycenean vases (1500-1000 B.C.). Large Dipylon vase with linear ornamentation. Cab. 3. Cyprian vases. Cabs. 4 & 5. Vases in the geometrical style. Cab. 6. Vases in the post-geometrical style. Cab. 7. Primitive Italic pottery. Cabs. 8 & 9. So-called 'bucchero' pottery (Etruscan). — *Room V.* Cab. 10. Post-Mycenean pottery (8th cent. B.C.). Cab. 11. Proto-Corinthian and Corinthian vases. Cab 12. Ionic, Attic-Corinthian, and Chalcidian vases. Cabs. 13-17. Black-figured Attic vases (including large hydriæ in Cab. 14) By the entrance-wall are terracotta sarcophagi from Clazomenæ, including one for a child. — *Room VI.* Cab. 18. Three Panathenaic *Amphoræ, of the kind presented as prizes in the games at the festival of Athena at Athens. Cabs. 19 & 20. Lecythi. — *Room VII.* Cabs. 21-24. Red-figured Attic vases. Cabs. 25-28. S. Italian and Etruscan red-figured vases. — *Room VIII.* Hellenistic vases.

Second Floor. *Room IX.* Roman vases in 'terra sigillata'. Cork models of ancient buildings. — *Room X.* Roman terracotta vessels and lamps. — *Room XI.* On the side of the staircase, in the middle, is Phœnician and Roman glass, chiefly from Palestrina. In front is an archaic Etruscan bronze figure of a warrior, and behind is a *Boy with a goose, a fine bronze from Cortona. To the right of the entrance are Græco-Roman terracottas. By the windows are Greek and Græco-Roman *Gold Ornaments from the Crimea, Roman bronze lamps and candelabra, and Greek helmets. The glass-cases contain small bronzes, figures of animals, Etruscan and Roman mirrors, buckles, etc. To the left of the entrance are small Græco-Etruscan bronzes. The bronze head of a woman on the top of the case is a modern cast of an antique marble. By the windows are coins, bronze vessels, etc. By the rear-wall are terracottas, Tanagra figurines (3rd cent. B.C.), tasteful Myrina figures, caricature head from Smyrna, Roman doll, etc.

On quitting this room we enter the **Department of Dutch Antiquities**, immediately to the right (catalogue, 1908, 50 c.). We descend the staircase to a corridor containing objects of the *Stone and Bronze Ages*, among the most interesting being the 'Klokbekers', or bell-shaped vessels with ornamental stripes. The staircase continues to descend to — *Room XIV (Primitive Dutch Period)*, containing urns and other articles found in graves. In *Corridor XV*, to the left, are wooden remains, including a 'dug-out' canoe from a moor at Drenthe and a wooden gutter from the Roman camp near Vechten. — *Room XVI (Roman Period in the Netherlands):* vases of 'terra sigillata'. In Room XVII and the adjacent room (higher up) is Roman pottery. — We descend to a room with Roman glass-vessels, lamps, weights for fishing-nets, roof-tiles, etc. — *Room E*, farther down, contains Roman metal work. To the left: bronze helmet, face-mask, replicas of the Hildesheim Silver Treasure, fine bronze vessels, ladles, silver vase, pans, iron tools, small bronze implements, buckles, needles, spoons, hand from the bronze statue of an emperor. Close by are Roman inscriptions. Behind, to the right, altar of the goddess Nehalennia, from Domburg (p. 298).

Frankish & Saxon Period. Room G. Pottery. — In the next room, to the left of the entrance, are Frankish gold ornaments (found at Wieuwerd in Friesland); in the centre, combs, needles, and other articles of bone; iron tools. — The last room contains the results of the latest excavations in Holland.

We next visit the **Egyptian Collection**, which adjoins the entrance-corridor (catalogue, 1907, 50 c.). *Room XXIII*, to the right. *Ancient Empire:* B I. 8. Large granite sarcophagus; B I. 1. Mastaba (tomb-chamber) of Akhet-Hetep-Her, from Sakkara (in front, on both sides, are portraits of the deceased and within are scenes from his life); to the left, E I. 5. Statuette of a scribe; B I. 4. Double-portrait of Queen Mert-Tefs; behind, *B I. 2 Relief with a drove of asses, executed with great vivacity. — *Room XXIV*, to the left of the entrance corridor. *Middle Empire:* sacrificial stones; sepulchral reliefs (some painted); ships of the dead from Thebes (in the glass-case). To the right, wooden figures; D IV. 21. Silver diadem of King Antef (11th Dynasty; 2nd millennium B.C.). — *Room XXV.*

New Empire. At the entrance is a large basalt sarcophagus, with the figure of the deceased on the lid and covered with representations and religious hieroglyphics (26th Dynasty; 6th cent. B.C.). E 1. 146. Chapel or shrine presented to a temple by King Amasis in the 6th cent. B.C., formed from a single block of granite. By the left wall are steles and small sepulchral pyramids; E 1. 33-44. Tomb of Ptahmes. By the window, E 1. 45. Tomb of Pa-aten-em-heb, from Sakkara; to the left, fine tomb-reliefs (notably E 1. 71. A small stone with a blue glaze) To the right, behind, E 1. 47. Relief from the tomb of the scribe and subsequent King, Hor-em-heb (18th cent. B.C.), with typical representation of Asiatics abasing themselves before him; E 1. 83. Double statue of Maja and Merit.

We finally ascend the staircase to *Room XXVI*, which contains mummies and small antiquities of the New Empire. A glass-case near the entrance contains several mummy-coffins that fit into one another. To the left of the entrance are small Egyptian bronzes and ornaments; fine gold ornaments near the window. The blue enamelled and the alabaster vessels should be observed. By the rear-wall are wooden cases for canopic jars. — A corridor with specimens of papyrus MSS. and a few textile fabrics, leads to the right to *Room XXVII*, which contains human mummies and mummies of animals (some unwrapped). — Thence we descend the staircase to the exit.

Farther on, on the left side of the Breestraat, is the building of the *Minerva Club* (Pl. C, 3), to which most of the students belong. On the right side of the street (No. 59) is the *Gemeenlandshuis van Rynland* (Pl. C, 3), probably built by Lieven de Key (p. 355) in 1596-98, restored in 1878. Opposite is the municipal *Gehoorzaal* (Pl. C, 3), built by Knuttel (1891), for concerts, etc.

A little farther on, to the left, rises the **Stadhuis* (Pl. C, D, 3), one of the most successful examples of the Dutch style of the close of the 16th cent., with a lofty flight of steps. The picturesque broach-spire on the rear-side was added after a fire in 1577, and twenty years later the façade, with its lofty pediment and richly decorated portal, was completed from designs attributed to *Lieven de Key*. The building was enlarged in the 17th century. The interior (adm. daily, 10-4) is still as it was in the 17th cent., though the rooms appear modernized. In the former Archive Room is some good carved panelling of 1607. Over the side-entrance on the N. is the following inscription:

'Nae zWarte hVnger-noot — aLs't god den heer Verdroot
geBraCht had tot de dood — gaV hI Vns Weder broot,
bInaest zes-dVizent MensChen: — zo VeeL WI CVnsten WensChen'

(*i.e.* literally: When the black famine had brought to the death nearly six thousand persons, then God the Lord repented of it, and gave us bread again as much as we could wish).

This inscription, which refers to the siege of 1574, is a chronogram, the capitals (W reckoned as two V's) recording the date, and the 131 letters the number of days the siege lasted.

A little to the N., on the Old Rhine, Aalmarkt 21, is the *City Weigh House and Butter Market* (Pl. C, 3), built in 1658 by Pieter Post. The sculptures are by R. Verhulst. — From this point we turn to the S.E., cross the Vischbrug (Pl. D, 3), and follow the bank of the Nieuwe Ryn (fine view of the Stadhuis tower) to the

Korenbeurs (Pl. D. 3), a bridge with a timber porticus. Here we take the short Burgsteeg to the left, leading to the Korte Nieuwstraat.

To the left, at the end of the last-named street, rises the **Castle** (*De Burcht;* Pl. D, 3), a curious circular building, the foundations of which date from the 10th cent. or even earlier. The battlements are modern. We enter by a gate built in 1658 (daily 9-5; adm. 10 c.). The chroniclers connect it with Drusus and the Anglo-Saxon Hengist.

Near the castle is situated the **Church of St. Pancras,** or *Hooglandsche Kerk* (Pl. D, 3; adm. 25 c.; sacristan in the house No. 2 on the S.E. side), a handsome late-Gothic stone edifice erected in the 15th cent. on the site of an earlier building of 1280, of which the tower still remains. The whole was restored in 1885-1902. It is a large basilica with nave and aisles, with a transept also flanked with aisles. The nave, which has reached neither its projected length nor its projected height, is covered by a wooden roof of barrel-vaulting. The N. arm of the transept, the gable of which is richly decorated, is surmounted by odd-looking turrets. In the nave, below the crossing, is the monument of the Burgomaster Pieter Adriaansz van der Werf (see below); adjacent, on the S.E. pillar, is a memorial tablet with his portrait in relief. The organ dates from the 16th century. — The quaint little chapel of the *St. Anna Hofje* (Pl. E, 4; open week-days 10-5; adm. 10 c.), at Hooi-Gracht 9, a little to the S.E., should not be overlooked.

In the Hoogewoerd, the E. prolongation of the Breestraat, No. 108 is the main building of the **Ethnographical Museum** (Pl. E, 4), an extensive collection of the products of the Southern Ocean, Australia, and the Dutch colonies (open daily except Sun., 12-4; closed on Wed. in winter). Director, Dr. H. H. Juynboll.

The collections from America, Africa, the Philippine Islands, etc., at Heerengracht 8 (Pl. E, 4), are shown only on previous application.

The collections from Japan, China, British India, and Siam are exhibited at *Rapenburg 69* (Pl. B, 4; open on week-days, 12-4). The library is next door (No. 67). The Chinese bronzes and stone images should be noticed. Among the Indian antiquities the representations of Hindu gods are interesting: Brahma, the 'Creator' (1. with three heads; 5. with four heads), Vishnu, the 'Preserver' (6. with his wives), Shiva, the 'Destroyer' (11, 39. 48 52, 91), the Indian Trinity; Ganesha, god of wisdom, with an elephant's trunk (82); Durga, the god that eradicates evil, standing upon a bull (58). In the middle, 120. Nandi, the sacred bull of Shiva. — In the glass-cases are small bronze figures of these gods; also, on the top shelf, 13d. Kama, the god of love; on the second shelf, 100. Kuvera, god of wealth; 22. Kurukullâ; 34-37. Figures of Buddha. — In the desk-cases are golden earrings, gold rings with Kavi inscriptions; gold and bronze bracelets, mirrors, and mirror-handles, some with religious representations; above, a bronze statuette of Buddha. — A new building, in which all the collections will be united, is projected.

The attractive Van der Werf Park (Pl. C, D, 4, 5) occupies the site of a portion of the town reduced to ruins by the explosion of a powder-ship in 1807. It has been embellished since 1884 with the *Monument of Burgomaster Van der Werf* (d. 1604), who in 1574

gallantly defended the town during the siege by the Spaniards (p. 345). This consists of a bronze statue, by *Koelman* and *Mogel*, on a lofty pedestal with reliefs (Vow of the defenders, Battle, Arrival of the Water Gueux with supplies, Thanksgiving Service).

At the N.E. corner of the Van der Werf Park is the *Geological Museum* (Pl. D, 4), built by J. van Lokhorst and containing numerous specimens from the Dutch colonies, including the Junghuhn Collection from Java. Among the other objects may be mentioned the fossils from the Maastricht chalk-formations, a skeleton of an Irish elk (Cervus euryceros), and a complete skull of a brontotherium (from North America). The museum is open on Wed. & Sat., 2-4.

On the S. side of the park is the *Zoological Museum* (Pl. C, 4, 5), begun by J. van Lokhorst in 1902.

Near the Van der Werf Park are several new *University Buildings*. The **University** (p. 345) of Leyden still enjoys a high reputation, especially as a school of medicine and natural science (ca. 1500 students). The old *University Building* (*Universiteit;* Pl. B, 4), in the Rapenburg, was originally a Jacobin nunnery. In the Aula or hall is the elaborate tombstone of Jan van Adrichem, by the Frisian sculptor Vincent Lucasz (p. 419; 1556). The staircase to the waiting-room of the students to be examined ('Zweetkamertye') is ornamented with humorous designs by Baron Victor de Stuers. The hall of the Senate is adorned with portraits of prominent professors. Niebuhr in his Roman History expresses his opinion that no locality in Europe is so memorable in the history of science as this venerable hall. The *University Library* (Pl. C, 4), the oldest and one of the richest in Holland, is established in the chapel of the old Béguinage and contains about 190,000 vols. and 6400 MSS.

The **Botanic Garden** (*Akademietuin* or *Hortus Botanicus;* Pl. B, 4), open to the public daily in summer (9-6, Sun. 10-4; ring at the iron gate in the fore-court of the old university-building), was founded in 1587. The collection of exotics from the E. Indies is very fine. In the hot-houses numerous species of palms are cultivated; the Victoria Regia house also is interesting. — The *Observatory* (Pl. B, 4; *Sterrenwacht*), which was built in 1866, is situated close to the Botanic Garden.

The building Rapenburg 71, beside the entrance to the Botanic Garden, contains the *Collection of Engravings*, or *Prenten-Kabinet* (open daily, except Frid. & Sun., 1-4, during the vacation 1-3).

The **Natural History Museum** (Pl. B, C, 3), Rapenburg 28, is open on week-days, 10-4 (from May to Nov. also on Sun., 12-3). The collection is well supplied with specimens of animals from the Dutch colonies. The cabinet of stuffed birds includes the collection of C. J. Temminck (d. 1858), the ornithologist. The cabinet of comparative anatomy also is very complete. Director, Dr. F. A. Jentink.

At Papen-Gracht 25a, at the N.E. corner of the Natural History Museum, is the *Collection of Casts* of Greek sculptures (adm. on application to the porter at the Museum of Antiquities, p. 347).

In the neighbourhood are some important buildings in the Dutch Renaissance style: the small *Bibliotheca Thysiana* (Pl. B, 3), Rapen-

burg 25, built in 1655; the gateway of the former *St. Joris Doelen*, of 1645 (now a barrack; Pl. B, 3, 4); the *Hofje van Brouckhoven* (Pl. C, 3; 1640), Papen-Gracht 16; and, between the Papen-Gracht and the Pieterskerk-Plein, the former *Tribunal* (1655), which belonged to the 'Gravensteen' (Pl. C, 3), the prison of the Dutch counts, and is now a military storehouse. — Opposite the Gravensteen, to the N.E., Lokhorst-Straat 16, is the picturesque former *Gymnasium*, built in 1599 by Lieven de Key as a grammar-school.

The fine Gothic **Church of St. Peter** (Pl. C, 3, 4; sacristan on the S.E. side, Kloksteeg 21; fee 25 c. each person), said to have been erected in 1315, with double aisles, is the largest church at Leyden, and the last resting-place of many distinguished men. The lofty W. tower fell in 1512. The nave has a wooden roof.

The monument of the celebrated physician *Boerhaave* (d. 1738; in the right aisle) bears the modest inscription: '*Salutifero Boerhavii genio sacrum*'. Other monuments record the names of *Dodonaeus*, *Spanheim*, *Meerman*, *Clusius*, *Scaliger*, and other Dutch savants. In the right aisle is a tablet to *Prof. Jean Luzac* (see below), who perished in the explosion of 1807 (p. 350). The monument of *Joh. van Kerckhoven* (d. 1660), in the left transept, is by R. Verhulst. The company of students formed to fight the Belgians in 1830 is also commemorated by a monument. The handsome pulpit (1500) and the choir-screen with its carved frieze in the early-Renaissance style deserve notice.

The so-called *Jan Pesynshof* (Pl. C, 4), in the Kloksteeg, bears an inscription to the effect that *John Robinson*, the leader of the first Pilgrim Fathers banished from England, lived, taught, and died here (1611-25). The present house, however, was not built till 1683. Robinson is buried in St. Peter's church.

The house of *Jean Luzac* (1746-1807; see above), 'a friend of Washington and the United States in the War of Independence', at Rapenburg 112, a few min. to the S. of the church, is now indicated by a bronze tablet presented by the Netherlands Society of Philadelphia in 1909.

On the other side of the *Singel*, in the Oude Vest, is the *Mare Kerk* (Pl. D, 2), a domed church by 'S Gravesande, completed in 1648. — Near it (No. 159) is the *Meermansburg* (Pl. D, E, 2; adm. 25 c.), the largest Hofje (p. xxxvii) in Leyden. The Regents' Room (restored) contains a fine portrait of a lady by an unknown master (signed 'H. fec. 1632') and other admirable portraits by J. Cuyp, M. van Mierevelt, and J. de Baen.

Beyond the picturesque *Harbour* (Pl. F, 2) is the *Zyl-Poort* (Pl. F, G, 2), another town-gate, built by W. van der Helm in 1666.

On week-days from June 15th to Sept. 15th a steamer of the Stoomboot-Maatschappy Carsjens (p. 344) makes an interesting TOUR THROUGH THE RYNLAND. The boat starts from the Beesten-Markt (Pl. B, 2) at noon, returning about 5.30 p.m. Passing through the Oude Vest (Pl. C, D, E, 2) and across the harbour (Pl. F, 2) it turns to the E. into the *Old Rhine* (*Oude Ryn*), and via *Leiderdorp* and *Koudekerk* reaches *Molenaarsburg*. Hence it takes a N. course through *Heymans Wetering* and past *Woubrugge* into the *Braassemer Meer*, and via *Oude Wetering* to the N. into the *Ringvaart*, on the Haarlemmer Polder (comp. p. 314). Steaming to the W. along the latter we reach *Kaag*, then turn to the S. through the *Kaager Meer* and the *Zyl*, and return by the Old Rhine to Leyden.

From Leyden to Katwyk aan Zee, steam-tramway 20 times daily in summer, in 20 min. (fares 15, 10 c.; departure from the Stations-Weg, Pl. B, 1); also small steamer (attractive trip) from the Kort Galgewater (Pl. B, 2), 8 times daily (except Sun.), in 1¼ hr. (fares 20 or 10 c.).

The tramway passes *Endegeest*, for many years the residence of Descartes (Cartesius, 1596-1650), who wrote his chief mathematical and philosophical works here. 3 M. *Rynsburg*, the residence of Spinoza (p. 376) in 1660-63; his house, shaded by ash-trees, stands at the W. end of the village, in the Spinoza-Laan, and since 1899 has accommodated a small Spinoza Museum. — 4 M. *Katwyk aan den Ryn* or *Katwyk-Binnen*, at the junction with the road coming from The Hague viâ Wassenaar (p. 340). The church of Katwyk contains the tomb of W. van Lier and his wife, by R. Verhulst. About 1¼ M. to the N.W. lies —

Katwyk aan Zee. — **Hotels & Pensions**, all on the dunes. *Grand-Hôtel du Rhin, 80 R. at 1½-3½ fl., B. 60 c., D. 2½, pens. 4-6 fl., with restaurant and terrace; Groot Bad-Hotel, 48 R. from 1¾ fl. (incl. B.), D. 2, pens. 4-5 fl.; Hôtel-Restaurant de Zwaan, 10 R., pens. 3½-4 fl.; Pension Villa Geertruda, pens. 4-5 fl.; Pension Kruyt, pens. 3½ fl.; Zeerust, Villa Maria, Villa Lilli, Zeelucht, etc., pens. ca. 3 fl. — Sea-bath 25-40 c.

Katwyk aan See, a fishing village with 8000 inhab., who send over 70 smacks to the herring-fishery, has been frequented as a seaside resort since 1848. It has a picturesque old church and the old lighthouse (17th cent.) affords a fine view. At the N. end of Katwyk is the mouth of a canal (constructed in 1807) closed with huge gates, which assists the Old Rhine to empty itself into the sea. At low tide the gates are opened for 5-6 hours in order to permit the accumulated waters to escape, and the masses of sand thrown up by the sea are thus again washed away. A pleasant walk or cycle-ride, best at low tide, may be taken along the beach to (3¾ M.) *Noordwyk aan Zee*.

From Leyden to Noordwyk aan Zee, 6 M., steam-tramway, starting at the Stations-Weg (Pl. B, 1), 12 times daily in summer, in 1 hr., viâ *Rynsburg* (see above) and *Noordwyk-Binnen* (fare 35 or 25 c.); also steamboat to Noordwyk-Binnen 2-4 times every weekday, starting from the Mare-Brug (Pl. C, 2; fare 20 or 12½ c.).

The village of *Noordwyk-Binnen*, picturesquely situated on an arm of the Old Rhine, has a Gothic church of the 15th century. It is a rival of Haarlem in the cultivation of tulips, hyacinths, and other bulbs.

Noordwyk aan Zee. — **Hotels & Pensions**, all on the dunes. Hôtel Huis ter Duin, at the tramway-terminus, with eight dépendances, 200 R. at 1¾-3½ fl., B. 60 c., D. 2½, S. 1½, pens. 5-8 fl. (gratuities 4% of the bill), German, with café-restaurant; Pension Zee en Duin, 20 R. pens. 5-6½ fl., open all the year round; Pension Mathilde, 12 R., pens. 4¾-6 fl., German; Hôtel van Ruiten, 20 R., pens. 4½-8 fl.; Hôtel Kontenburg, with café-restaurant; Pension Noordzee, 70 R., pens. 3-3½ fl.; Pension Solé Mio, 29 R., pens. 3 fl. — Rustic lodgings in the village. — Sea-bath 40 c. (ladies 30 c.).

Noordwyk aan Zee, 1 M. to the N.W. of Noordwyk-Binnen and 3 M. to the W. of the station of Piet-Gyzenbrug (p. 314; one-horse carr. $1^3/_4$ fl.), is the most prettily situated watering-place on the Dutch coast, and has numerous German visitors. From the *Koepeltje* (view-tower) on the lofty dunes we command fine views as far as Leyden on the S.E., Zandvoort and Ymuiden on the N.E., and Scheveningen on the S.W. Inland lies the *Noordwykse Bosch*.

42. Haarlem.

Hotels. *Grand-Hôtel Funckler (Pl. a; D, 2, 3), Kruisstraat 8, $^1/_4$ M. from the station, with restaurant and garden, 50 R. from $2^1/_2$ fl., B. 80 c., déj. à la carte, D. 3 fl. — Hôtel de Leeuwerik ('the lark'; Pl. b, D, 3), Kruisstraat 30, with the *Café Poort van Cleve* and garden, 30 R. at $1^1/_2$-2, B. $^3/_4$, déj. $1^1/_4$, D. (incl. wine) $2^1/_4$ fl., good; Gouden Leeuw (*Lion d'Or*; Pl. c, D, 1). Kruisweg 36, with café-restaurant, 50 R. at $1^1/_2$ fl., B. 80 c., D. $1^1/_2$ fl.; Hôtel de la Station (Pl. d; D, 1), at the station, R. & B. from $1^3/_4$ fl.; Hôtel St. Jan, Jansweg 20 (Pl. D, E, 2), with restaurant, 25 R. at $1^1/_4$-$1^1/_2$ fl. (incl. B.). — Outside the town, near the Forest (p. 360), are two good houses for a prolonged stay: Hôt. Wapen van Amsterdam; Hôt. Roozen, 80 R. at 2-3, pens. $4^1/_2$-$5^1/_2$ fl.

Cafés-Restaurants. *Brinkmann*, Groote Markt 9, déj. 1, D. $1^1/_2$ fl., *de Kroon*, Groote Markt 13, D. $1^1/_4$ fl., both good, with Munich and Pilsen beer; *Café Neuf*, Groote Houtstraat 176. — *Lunch Room*, Groote Houtstraat 4. — *Railway Restaurant.* — Café-restaurant in the Frederiks-Park, see p. 360.

Tramways (fares 5-10 c.). 1. From the station (Pl. D, 1) through the Kruisweg, Kruisstraat, past the Town Hall (p. 356), and through the Groote Houtstraat, Houtplein, and Dreef to the above-mentioned hotels near the Forest (p. 360). — 2. '*Ceinturwaan*' (electric), starting from the station and making the circuit of the whole town. — 3. From the station to the Klever-Laan (beyond Pl. C, 1). — 4. From the Gedempte Oude Gracht (Pl. C, 4) to the Zylweg (Pl. A, 1). — 5. From the station, electric tramway to Bloemendaal (p. 361), every $^1/_4$ hr.; fare 10 c.

Electric Railways (comp. Van Santen's Reisgids No. 225). From the Tempeliers-Straat (Pl. B, 6) viâ Halfweg-Sloterdyk to Amsterdam, every 10 min., fares 40 c., there and back 60 c.; from the Tempeliers-Straat to Zandvoort (p. 361), every 10 min. (every 20 min. in winter), fare 25 c., there and back 35 c. — **Steam Tramways** (comp. Van Santen's Reisgids Nos. 243, 226). From the Forest (p. 360) to Leyden, in 2 hrs.; from the Kennemer Plein (Pl. D, 1) viâ Beverwyk (p. 410) to Alkmaar (p. 410), in $2^1/_4$-$2^1/_2$ hrs.

Steamboats. To Zaandam (p. 406; fares 50, 35 c.) 4 times daily, starting from the Nieuwe Gracht, near the Jansweg (Pl. D, 2, 3). To Amsterdam viâ Spaarndam twice daily except Sun. (fare 40 c.), starting from the Kaasmarkt (Pl. D, 4).

Cabs (stand at the station); same tariff as in Amsterdam (p. 365).

Bookseller. *J. M. Stap*, Groote Houtstraat 65. — **Free Enquiry Office** in the kiosque in the Stations-Plein (Pl. D, 1).

Principal Attractions (1 day). Groote Markt, with the Meat Market and Groote Kerk (p. 356; free organ-recital on Tues., 1-2, and Thurs., 2-3); Municipal Museum (p. 356); open on week-days 10-4, Oct. 15th-April 14th 10-3, adm. 25 c.; free on Sun. 12-3); Teyler Museum (p. 359; open free Mon.-Frid. 11-4, Oct.-April 11-3, closed on Sat., Sun., & holidays). Forest of Haarlem (p. 360). Excursion to Overveen (p. 361) and Bloemendaal (p. 361), or to Zandvoort (p. 361).

Haarlem, with 70,348 inhab., the seat of the governor of the province of N. Holland, one of the cleanest and most attractive towns in Holland, and possessing several thriving manufactories, lies on

1	Bisschoppelijk Museum	D 3
2	Brongebouw	C 7
	Kerken:	
3	Groote Kerk, protest.	D 4
4	Janskerk "	D 3
5	Nieuwe Kerk "	B 5
6	St. Dominikuskerk, kath.	D 5
7	St. Jozefkerk	D 3
8	Kolonial Museum	D 7
9	Kunstnijverheid Museum	D 7
10	Politie Bureau	D 3
11	Oosten Telegraaf	C 3
12	Prov. Archief	D 3
13	" Gouvernement	D 3
14	Schouwburg	D 2
15	Stads Bibliotheek	C 4
16	Standbeeld Coster	D 4
17	Frans Hals	B 7
18	Stedelijk Mus. (Stadhuis)	D 4
19	Teyler's "	D,E 4
20	Teeschhal	D 4

Geogr. Anstalt von Wagner & Debes, Leipzig

the *Spaarne*, which flows through the town in a curve. The town is surrounded by gardens and promenades. In the 11-13th cent. Haarlem was the residence of the Counts of Holland. Its hasty participation in the rising against the Spaniards resulted in a most calamitous siege; after a heroic resistance of seven months (1572-73), in which the women shared, the town was taken by the Spaniards under Frederick of Toledo, son of the Duke of Alva. The commandant, the entire garrison, the Protestant clergy, and 2000 of the townspeople were executed. Four years later the Spaniards were again expelled. Haarlem attained the height of its prosperity in the 17th cent., when its school of art also was of some importance. Hendrik Goltzius, Frans Hals, Jacob van Ruysdael, Allart van Everdingen, the three Wouvermans, Adr. and Is. van Ostade, and other painters dwelt here at that period; and at the same time there flourished a school of architecture, founded by *Lieven de Key* (ca. 1560-1627), the city-mason of Haarlem, which was responsible for many of the old gabled houses as well as the public buildings of Haarlem.

Haarlem is famous for its **Horticulture** and supplies bulbs to every country in Europe and to North America. About the end of April and the beginning of May whole fields of hyacinths, tulips, crocuses, anemones, lilies, etc., grouped in every variety of colour and diffusing the most delicious perfumes, are seen around the town (comp. p. 314). One of the leading firms is that of *E. H. Krelage*, Kleine Houtweg 19 (Pl. C, 6; visitors admitted on writing their names in the visitors' book; best times 10-12, 2-4, and in summer 6-8 also; fee to the gardener who acts as a guide). The library of Messrs. Krelage contains an interesting collection of works relating to the tulip and hyacinth trade.

In 1636 and 1637 the flower-trade in Holland assumed the form of a mania, and tulips became as important an object of speculation as railway-shares and the public funds at the present day. Capitalists, merchants, and even private individuals entirely ignorant of floriculture, traded extensively in bulbs, and frequently amassed considerable fortunes. The rarer bulbs often realized enormous prices. It is recorded, for example, that a 'Semper Augustus' was sold for 13,000 fl., an 'Admiral Liefkens' for 4500 fl., a 'Viceroy' for 4200 fl., etc. A single Dutch town is said to have gained upwards of 10 million fl. by the sale of tulip-roots in one year, and a speculator at Amsterdam realised 68,000 fl. in four months in the same manner. At length, however, a corresponding reaction set in. Government declared that the contracts made were illegal, and the mania speedily subsided. The prices fell so rapidly that many of the bolder speculators were totally ruined, and before long a root of the highly-prized 'Semper Augustus' might be purchased for 50 fl. About a century later a similar phenomenon occurred in the trade in hyacinths, and an official list of 1734 prices a 'Bleu Passe non plus ultra' at 1600 florins.

In the middle of the town, reached from the handsome railway-station (Pl. D, 1) in about 10 min., by a route crossing the Park Laan and the Nieuwe Gracht, is the Groote Markt (Pl. C, D, 4), in which stand the Groote Kerk, the Stadhuis, and the Meat Market. The ***Meat Market** (Pl. 20; D, 4), erected by *Lieven de Key* in 1602-3, the quaintest brick and stone building in the country, perhaps even of the entire N. Renaissance, has recently been restored and fitted up for the National Archives. The interior is well worth seeing (entrance at the back). — Opposite, at the corner of the Smede-

Straat, is the *Old Town Hall*, restored about 1650 and now used for military purposes.

The **Groote Kerk** (*St. Bavo;* Pl. 3, D, 4) is an imposing and lofty cruciform church, nearly 460 ft. in length, erected at the close of the 15th century, with a tower 262 ft. high, completed in 1519. A thorough restoration of the edifice took place in the last decade of the 19th century.

*Interior (sacristan's house on the S. side of the choir, at No. 23; adm. 25 c.). The vaulting rests on twenty-eight columns, on which decorative paintings of the end of the 16th cent. are visible. The nave and choir were apparently meant to be covered by stone vaulting, but are provided merely with a cedar-wood roof of cross-vaulting, dating from 1530-38. The roof above the intersection of the nave and transept is, however, of stone. Some of the stained glass in the nave is ancient. The sounding-board of the pulpit in carved wood is Gothic (1432), while the pulpit itself and its handsome brass railings belong to the 18th century. A cannon-ball in the wall of the S. aisle is a reminiscence of the Spanish siege of 1572. — By the second pillar to the right in the choir is a monument to the memory of *Conrad* (d. 1808), the engineer who constructed the locks of Katwyk (p. 353). The small models of ships suspended close by date from 1668, but replace earlier originals that had been presented by the Dutch-Swedish Trading Co. ('Schonenvaardersgild'). The choir-stalls are fine, and also the late-Gothic screen separating the choir from the nave, which was erected in 1510 by *Diderik Sybrandszoon* of Malines and is adorned with numerous civic arms; the side-railings in the inner choir are in the early-Renaissance style (1540). By the rearmost pillars of the choir are two late-Gothic candle-brackets.

The *Organ*, constructed in 1735-38 by *Christ. Müller*, and thoroughly restored in 1868, was long considered the largest and most powerful in the world and is still one of the finest. It possesses 3 keyboards, 64 stops, and 5000 pipes, the largest of which is 15 inches in diameter and 32 ft. long (public recitals, see p. 354; at other times the organist may be engaged to play for a fee of 13 fl.). — The pleasing group in marble below the organ, by *J. B. Xavery*, represents ecclesiastical poetry and music, expressing their gratitude to Haarlem for the erection of the organ.

The Tower (adm. 1 fl.; staircase in the N. aisle, ending in ladder-like steps) affords an extensive view.

In front of the church rises a bronze **Statue of Coster**, the alleged inventor of printing, by *Royer*, erected in 1856.

On the strength of a story that came into vogue about 1560, Haarlem claims for *Laurens Janszoon Coster* the honour of being the inventor of printing, though no works printed at Haarlem are known with a date either before or shortly after 1447, the date of Gutenberg's earliest productions. All that can be said with certainty is that Haarlem possessed the first printing-press in the Netherlands.

The Stadhuis or *Town Hall* (Pl. 18; C, 4), begun about 1250, was originally a palace of the Counts of Holland, but was remodelled in 1620 and 1630, when also the wing in the Zylstraat was added. The ***Municipal Museum** here (adm., see p. 354) contains a valuable gallery of about 400 paintings, the only one where it is possible for the traveller to become thoroughly acquainted with the jovial *Frans Hals* (p. lxvii), the greatest colourist of the Dutch painters next to Rembrandt.

On entering the building from the market-place, we ascend the staircase on the left and reach a vestibule, the beams of which

date from the 13th cent.; on the walls are some coats-of-arms and portraits of Counts and Countesses of Holland. We ring the bell in the right corner.

In Room I, where visitors enter their names in a book, catalogues (1909; in Dutch 60 c., in French 30 c.) are sold. — Room II. 309. *Corn. Cl. van Wieringen* (d. 1643), Capture of Damietta (Egypt) in 1218; 238. *H. G. Pot*, Apotheosis of William the Silent. — In the Passage, to the right, 264. *J. van Scorel*, Adam and Eve; 116. *Pieter de Grebber*, Works of Mercy (1628); 302. *Hendr. C. Vroom*, View of Haarlem. — Room III. On the end-wall to the right: 113. *Frans Pietersz de Grebber* (father of Pieter de Grebber), Corporation-piece of 1619; 239. *H. G. Pot*, Officers of the Kloveniers Doelen (1630). On the W. long wall: 39. *Jan de Bray*, Lady-managers of the Lepers' Hospital (1667); 55. *Corn. Cornelisz*, Adam and Eve (1620); 36. *J. de Bray*, Governors of the Orphanage (1663); 265. *J. van Scorel*, Baptism of Christ (1520); 18. *H. Berckheyde*, The Groote Kerk at Haarlem (1668); 300. *H. C. Vroom*, Earl of Leicester landing at Flushing in 1586 (1623); 270. *M. Sweerts*, Studio of a painter; 37. *J. de Bray*, Lady-managers of the Orphanage (1664); 46. *P. Brueghel the Younger*, Flemish proverbs; 140. *Nic. Hals* (son of Frans Hals), The Groote Houtstraat at Haarlem; above, 268. *P. A. Soutman*, Corporation-piece of 1644. End-wall: 229. *J. Ovens*, Family group (1650); 267. *P. Soutman*, Corporation-piece of 1642. E. long wall: 112. *Fr. de Grebber*, Corporation-piece of 1619; 43. *Jan de Bray*, Apotheosis of Prince Frederick Henry (1681); 288. *J. C. Verspronck*, Lady-managers of the Orphanage (1642); 263. *J. van Scorel*, Members of the Brotherhood of the Holy Land on their return from Jerusalem in 1533; 150. *Maerten van Heemskerck*, St. Luke painting the Madonna and Child (1532); 51. *Corn. Cornelisz*, Corporation-piece of 1583. In the middle of the room: 153. *M. van Heemskerck*, Ecce Homo (1595). — During the winter months the Frans Hals pictures are exhibited in this room instead of in Room IV.

**Room IV is entirely devoted to *Frans Hals*, who is represented by ten pictures painted between 1616 and 1664, so that we may trace his development from his thirty-second year onwards. The earliest picture, No. 123, on the end-wall at the back, opposite the entrance, represents a Banquet of the officers of the 'St. Joris Doelen', or Arquebusiers of St. George, and is distinguished by the depth and vigour of its colouring, in which it surpasses even the works mentioned below. No. 124 (farther on to the right), the same subject, with different portraits, and No. 125, the Banquet of the officers of the Arquebusiers of St. Andrew ('Kloveniers Doelen'), were painted in 1627. His best period was probably about 1633, when he painted his finest work, No. 126, representing an Assembly of the officers of the Arquebusiers of St. Andrew, with fourteen lifesize figures. Next in order of time are: 127 (on the end-

wall beside the entrance), Officers and sergeants of the Arquebusiers of St. George, 1639; and 128 (in the middle of the second long wall), The governors of the Elizabeth Hospital, 1641, which savours strongly of Rembrandt's style. To the left and right of the last are two portraits painted in 1631: 131. 132. Nic. van der Meer, Burgomaster of Haarlem and his wife. The two remaining pictures, at either end of this long wall, were painted in 1664, at the age of over 80, after a long interval, which the biography of the master has not explained: 129, 130. The governors and lady-managers of the hospital for old men and women.

Room V. 122. *Dirck Hals*, Flute-player (1630); 92. *A. van Everdingen*, View of Haarlem; 47. *A. Brouwer*, Tavern-scene; 16. *G. Berckheyde*, Town Hall of Haarlem (1671); 257. *J. van Ruysdael*, Landscape; 31. *G. Terburg*, Family portraits; 207. *J. van der Meer van Haarlem*, View of Haarlem Dunes; 137. *Joh. Hals*, Merry company; 253. *P. Roestraten* (son-in-law of Frans Hals), Declaration of love; 139. *Reyn. Hals*, Child eating soup. — 85. *W. C. Duyster*, Guard-room; 292. *Jan Victors*, Portrait of a burgomaster of Amsterdam (1661); 214. *P. Molyn*, Plundering soldiers (1630); 289, 290, 286, 237. *J. C. Verspronck*, Portraits of two married couples (1654-55 and 1637); *211. *M. van Mierevelt*, Portrait (1637); 258. *P. Saenredam*, The Nieuwe Kerk at Haarlem (1652). — 256. *J. van Ruysdael*, Huts on the dunes; 272. *C. Troost*, Family group (1744); 269. *Jan Steen*, Village-fair; 213. *J. M. Molenaer*, Rustic wedding (1652); 17. *G. Berckheyde*, The fish-market at Haarlem (1692); 138. *Frans Hals the Younger*. Still-life in a barn (1640); 136. *Joh. Hals*, Children playing; 159. *Gerrit de Heer*, Landscape. — 316, 315. *Ph. Wouverman*, Goats and stags; 121. *Dirck Hals*, Portrait; 320. *Jan Wynants*, Landscape; 133. *Frans Hals*, Portrait of himself (copy).

The attendant shows also (on request) a silver-gilt goblet, presented to Arent Meindertsz Fabricius by the Estates of Holland and West Friesland in recognition of his services at the siege of Ostend in 1603; and a collection of weapons, glass, and instruments of torture. The beautiful *Goblet of St. Martin*, executed in 1604 for the guild of brewers, who paid 360 fl. for it, deserves special attention. The cover was modelled by *Hendrik de Keyser*, and the medallions by *Ernst Janszoon van Vianen* from designs by *Hendrik Goltzius*. — It is proposed to transfer the museum to the former orphanage (Pl. C, 5, 6).

The *Town Library* (Pl. 15, C, 4; entrance Prinsenhof 4, off the Jacobyne-Straat; open daily, except Sun., 10-4), which was formed in 1595 from the former Johannite library, possesses many incunabula and printed works of the 16th cent., MSS. of the 15th and 16th cent., and a valuable collection of works in early Dutch literature. History (including the history of printing) is well represented.

A little to the N. of the Groote Markt, Jansstraat 79, is the *Episcopal Museum* (Pl. 1; D, 3, 4), a collection of Dutch ecclesiastical antiquities (mainly from the bishopric of Haarlem). Open daily, except Sun., Sat., & holidays, 10-5; adm. 25 c.

The **Teyler Museum** (Pl. 19; D, E, 4) was founded in consequence of a bequest of *Pieter Teyler van der Hulst* (d. 1778), a wealthy Haarlem merchant. The collections include objects of natural history, over 100 paintings by Dutch artists of the 19th cent., and a collection of etchings and drawings by earlier masters. The old building in the Damstraat has been enlarged by a handsome wing in the Renaissance style, erected in 1894 on the side next the Spaarne. Entrance, Spaarne 16 (adm., see p. 354). Visitors ring and enter their names in the book. Catalogue of the pictures (1908), 1 fl.

Rooms I & II. Palæontological and Geological Collection. The fossils include a plesiosaurus, several pterodactyli (R. II, on the left, Case 22), and the Andrias Scheuchzeri (R. II, at the back on the left, Case 29), a gigantic salamander, taken by J. J. Scheuchzer, the Zürich naturalist (d. 1733), for a prehistoric man ('homo diluvii testis'). — Rooms III & IV. Physical Instruments, including a large electric machine of 1785. Room IV contains also a collection of stones. — On the right is —

Room V, containing *Water-Colours by *W. Roelofs*, *Aug. Allebé*, *J. Bosboom*, *Ch. Rochussen*, *Jan van Essen*, *Ant. Mauve*, *Jos. Israëls*, *H. W. Mesdag*, *H. ten Kate*, *H. Leys*, and other modern masters. On the rotating stand in the middle of the room is a collection (periodically changed) of etchings and drawings of older masters such as **Michael Angelo*, *Rembrandt*, *Hendrik Goltzius*, *Adr. van Ostade*, and *Claude Lorrain*. The rest of this highly valuable collection is shown on Tues. & Frid., 1-3 p.m., to visitors provided with a permit, for which written application must be made to the curator (catalogue of the French and Dutch drawings, 1904, 3 fl.).

Rooms VI and VIII contain the Modern Pictures. Room VI is devoted to masters of the first half of the 19th century. To the left: *J. C. Schotel*, 93. Stormy sea, 99. Calm sea; 50. *B. C. Koekkoek*, Summer-landscape (1830); 100. *P. J. Schotel*, Port on the Zuiderzee during a storm (1840); 51. *B. C. Koekkoek*, Winter-landscape (1837); 91. *A. Schelfhout*, Beach at Katwyk. — The Corridor (VII) contains drawings by Michael Angelo and others.

Room VIII. To the right: 114. *Jan Weissenbruch*, Landscape near Elshout; 15. *Dav. Bles*, Poverty and riches; 32. *J. H. L. de Haas*, Cattle on the coast near Terschelling; 62. *H. W. Mesdag*, Evening on the coast; *J. H. Weissenbruch*, 116. Mill (1899), 115. Dunes (1849); *66a. *Alb. Neuhuys*, The open window; *45. *J. Israëls*, Refreshment; 83. *W. Roelofs*, Landscape near Dordrecht; 61. *Ant. Mauve*, Sheep on a moor; 19. *J. Bosboom*, Groote Kerk of Edam; 63. *L. Meyer*, Sea-piece.

The exhibits on the Upper Floor are changed from time to time; here also is the *Library* (open on week-days 1-4).

At the corner of the Damstraat is the old *Weigh House*, a sandstone building of 1598, by Lieven de Key. — Opposite the Damstraat, on the right bank of the Spaarne, are the headquarters of the *Dutch Scientific Society*. — The *Spaarnewouder* or *Amsterdam Gate* (Pl. E, 4), farther to the E., is the only survivor of the mediæval town-gates; it was restored on the side next the town about 1600. — The modern Roman Catholic *St. Dominikus Kerk* (Pl. 6; D, 5) has a fine tower.

The curious tower (1613) of the *Nieuwe* or *St. Anna Kerk* (Pl. 5; B, 5) also is by Lieven de Key. The unattractive nave was built in 1649 by Salomon de Bray. Not far off is the Reformed *Orphanage for Girls*, built by Lieven de Key in 1608 as an Oudemannenhuis; the dining-hall is interesting. — To the W. of the Leidsche Vaart,

the Roman Catholic *St. Bavo Kerk* (Pl. A, 5) is now under construction.

The S. side of the town is bounded by the Frederiks-Park (Pl. C, 7), with the *Haarlem Chalybeate Bath*, the powerful water of which ('Wilhelminabron') is supplied by means of pipes from a spring in the Haarlemmer Meer Polder. At the café-restaurant in the *Brongebouw* (Pl. 2), or pump-room, an orchestra plays on Sun., Wed., & Sat. afternoons and on Sun., Tues., & Thurs. evenings from May to September. — To the S.W. the Frederiks-Park is adjoined by the attractive *Flora Park* (Pl. A, B, 7), in which is a bronze *Statue of Frans Hals* by H. Scholtz (1900). Between these runs the *Dreef* (Pl. B, 7), a tree-shaded drive, leading to the Haarlemmer Hout. In the neighbourhood are numerous villas. — To the S. of the Frederiks-Park is situated the —

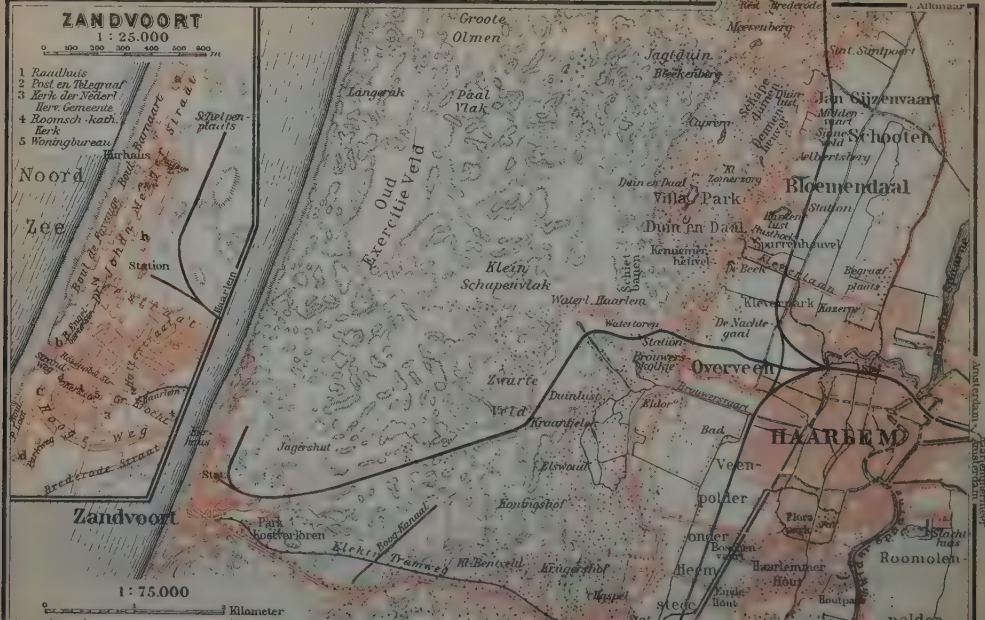
Pavilion (*Paviljoen Welgelegen*; Pl. B, C, 7), a château erected in 1788 by the wealthy banker, Mr. Hope of Amsterdam, and afterwards purchased by Louis Bonaparte, King of Holland, who signed his abdication here on July 1st, 1810. From 1817 till 1821 it was in the possession of the widowed consort of Prince William V. of Orange, whose bedroom is shown unaltered (free). The château is now the seat of the Society for the Promotion of Industry (*Ned. Maatschappy ter Bevordering van Nyverheid*), founded in 1777, which has established here a Colonial Museum (1871) and a Museum of Industrial Art (1877).

The **Colonial Museum** (Pl. 8; entered from the S. terrace; adm. daily, 10-4, 25 c.; free on Sun. & holidays; printed guide, 1908, 10 c.; also 20 sectional catalogues, 30 c.-1 fl. each) contains a copious collection of the products of the Dutch colonies, chiefly those in the E. Indies. The specimens are arranged in the following groups: Minerals, Food, Wood (large collection of tropical woods), Oils and Resins, Vegetable Fibres and Textiles, Drugs, Dying and Tanning Materials, Industrial and Artistic Products, Ethnography. A *Library* and a *Laboratory* are connected with the museum.

The **Museum of Industrial Art** (*Museum van Kunstnyverheid*; Pl. 9; adm. daily, 10-4), which also is entered from the S. terrace, by the approach to the left, consists of models, copies, and drawings of the most celebrated products of the artistic industries of ancient and modern times. It is arranged in the following groups: Woven Fabrics, Wood Carvings, Works in Metal, Ivory Carvings, Pottery, Architecture, Sculpture, Drawing and Designing, Costume. The section of engravings and wood-cuts contains 4000 numbers. In connection with the museum is a *School of Industrial Art*. Director, Mr. E. A. von Saher.

The ***Forest of Haarlem** (*Haarlemmer Hout*), to the S. of the Pavilion, is a beautiful park laid out since 1827 in an ancient wood, with fine old beech and lime tree avenues (*e.g.* the *Spanjaards Laan*). At the entrance is the *Buiten-Societeit* (a club) and a *Deer Park*. Concerts on Sun., 2.30-4, and on Wed. & Frid., 8-10 p.m.

The Environs of Haarlem are attractive, particularly the E. slopes of the dunes (p. 314; many pretty country-houses). The following excursion may be made on foot in 3-4½ hrs. (there and back) from Overveen or from Bloemendaal. Carriages (carr. 4-5 fl.), which quit Haarlem viâ the Zylweg (Pl. B, A, 3, 2), take nearly as long.


ZANDVOORT
1 : 25.000
0 100 200 300 400 500 600 m
1 Raadhuis
2 Post en Telegraaf
3 Kerk der Nederl. Herv. Gemeente
4 Roomsch-kath. Kerk
5 Woningbureau
Noord
Zee
Strandhuis
Schelpenplaats
Boulevard Paul Krugerstraat
Boulevard Koningin Wilhelmina
Boulevard Koningin Emmastraat
Boulevard Prinses Juliana
Boulevard Prinses Beatrixstraat
Boulevard Prinses Irenestraat
Boulevard Prinses Marijkestraat
Boulevard Prinses Margrietstraat
Boulevard Prinses Christinastraat
Boulevard Prinses Astridstraat
Boulevard Prinses Wilhelminastraat
Boulevard Prinses Julianastraat
Boulevard Prinses Beatrixstraat
Boulevard Prinses Irenestraat
Boulevard Prinses Marijkestraat
Boulevard Prinses Margrietstraat
Boulevard Prinses Christinastraat
Boulevard Prinses Astridstraat
Boulevard Prinses Wilhelminastraat
Boulevard Prinses Julianastraat
Station
Duinlaan
Brederodestraat
Raadhuisstraat
Gr. Krocht
Bredeweg
Bredestraat
Zandvoort
Jagershut
Park Hostfarbren
Elektr. Spoorkanaal
Tramweg
Blauwe Trappen
Groote Olmen
Langerak
Paal Vlak
Oud Exercitie Veld
Klein Schapenvlak
Zwarte Veld
Duinlust
Kraanfield
Elswoud
Koningshof
Kruisenhof
Heem
Heemsteede
Blauwe Trappen
Rust en Vreugd
Vijfeest
Alkmaar
Merenberg
Sint Sintpoort
Jagtlaan
Bleekenberg
Jan Gijzenvaart
Schoten
Bloemendaal
Villa Park
Duin en Daal
Station
Kruisenhoutlaan
Kruisenhoutheuvel
De Beek
Begraafplaats
Kleverpark
Kazerne
De Nachtegaal
Overveen
Bronwaterweg
Eldor
Bad
HAARLEM
Veenpolder
Flora
Boschhuis
Roomolen
Boschbeek
Haarlemmerhout
Boulpad
Amsterdam
Haarlemmermeer
Waterlooplein
Waterlooplantsoen
Waterlooplein
Waterlooplantsoen
Waterlooplein
Waterlooplantsoen

Overveen (*Hôtel van ouds het Raadhuis*, 32 R. at 1½-3 fl., with restaurant; *Café-Restaurant Rozendaal; Café Brouwerskolkje*, on the pond ½ M. to the S.W.), 1 M. to the W. of Haarlem, a station on the railway to Zandvoort (see below), affords a view of the dunes made famous by Jacob van Ruysdael's landscapes. From Overveen station a fine highroad (Duin en Daal Weg) leads to the N.E., passing numerous private grounds and gardens and the tramway-terminus, to (1 M.) —

Bloemendaal (*Hôtel Hartenlust*, near the rail. station, with garden, 25 R. from 2, D. 2½ fl.; *Hôtel Welgelegen*, *Hôtel Kennemerland*, both in the principal street), a station on the railway from Haarlem to Uitgeest (p. 410) and terminus of the tramway mentioned on p. 354. On the edge of the dunes to the W. of the village lies the *Bloemendaalsche Park*, with numerous country-houses and the charmingly situated **Hôtel Duin en Daal* (40 R. from 2½, B. ¾, déj. 1, D. 2½, pens. from 5 fl., with restaurant). About 1 M. to the N. of Bloemendaal is the *Hôtel-Restaurant Duinlust* (25 R. from 2½, D. 2½ fl.).

From the Hôtel Duin en Daal and from Duinlust roads lead through woods and meadows, passing the grounds of the lunatic asylum of *Meerenberg*, to the red brick ruins of the château of *Brederode*, once the seat of the powerful counts of that name, dating from the 13th cent. but freely restored. Near the ruins is the *Café-Restaurant Velserend*. The *View from the dunes to the N.W. of Meerenberg, known as the *Blauwe Trappen* or *Brederodesche Berg* (200 ft.), embraces to the E. the admirably cultivated and partly wooded plains of N. Holland (the 'Kennemerland'), Haarlem, the Haarlemmer and Wyker Meer, the Y, Amsterdam, and the innumerable wind-mills of the Zaanland; to the W. are the undulating and sterile sand-hills. — A road leads from the Velserend and Brederode to the (¾ M.) station of *Sandpoort* (p. 410).

Daily Circular Tours (fare 2 fl.) are made from July 15th to Sept. 15th by the steamer 'Volharding VII' (rfmts. on board), starting at 10.30 a.m. from the Noorder Spaarne (beyond the Prinsen Bolwerk, Pl. E, 1). The steamer descends the *Spaarne* viâ *Spaarndam* to the *North Sea Canal* (p. 406), which it quits a little later by the *Nauernasche Vaart* (comp. Map, p. 406), landing viâ *Nauerna* to the *Zaan*. We return viâ *Koog aan de Zaan* and *Zaandam* (p. 406; halt of 1¼ hr.), reaching Haarlem at 4.30 p.m.

From Haarlem to Zandvoort, 5½ M., two routes. 1. Branch line of the state-railway (p. xxxiii; through carriages from Amsterdam in summer), in ¼ hr., viâ *Overveen* (see above). — 2. Electric tramway (p. 354), in 26 min., running near the highroad, which diverges from the Leyden road to the S. of Haarlem.

Zandvoort. — **Hotels** (comp. p. xxviii; at the height of the season it is advisable to engage rooms in advance). *Grand-Hôtel (Pl. a), 190 R. at 3-9 fl., B. 80 c., déj. 1½-1¾, D. 2½-3½, pens. 7½-14 fl., with lift, terrace, and restaurant; *Hôtel d'Orange (Pl. b), 150 R. at 2-4, B. ¾, D. 2½, pens.

6½-10 fl. (5-8 before July 15th and after Sept. 15th), with terrace and restaurant; GROOT BADHUIS (Pl. c), 110 R. at 2½-6, B. ¾, déj. 1½, D. 2½, pens. 6-8 fl. (4½-6 in June and Sept.), with terrace and restaurant; HÔTEL BEAUSITE (Pl. d), 60 R. at 1½-3½, B. ¾, déj. 1¼, D. 2½, pens. 4¾-6½ fl.; *HÔTEL KURHAUS, with a concert-room, 40 R. at 1¾-3, B. ¾, déj. 1¼, D. 2½, pens. from 5 fl. These five in an open situation. — Also on the dunes, but at some distance from the sea: HÔTEL DE L'OCÉAN (Pl. f), R. 2½, déj. 1¼, D. 2½-3 fl.; BADHOTEL DRIEHUIZEN (Pl. g), 40 R. from 1½, B. ¾, déj. 1, D. 2, pens. 4-5 fl., plain but good; HÔTEL BELVÉDÈRE (Pl. e), 19 R. from 2½, B. ½, déj. 1, D. 2, pens. 3½-4 fl., also good, with several furnished villas to let for the season (275-800 fl.); HÔTEL-PENSION ZEEREST (Pl. h), with a pleasant view of the dunes, well spoken of.

Pensions (named from N. to S.). *Pens. Bückmann*, *Villa Adriana-Clasina*, *Pens. Thalatta*, *Beau Rivage*, *Marezate* (14 R., pens. 4-6 fl.), *Villa Frederica* (25 R., pens. 5-9 fl.), *Villa Paula* (17 R. at 3-6, board 3 fl.), *Quisisana*, all in an open situation; *Pens. Beausséjour*, at some distance from the sea; *Pens. Villa Marina* (24 R., pens. 4-9 fl.); *Pens. Hoogveld*, in the village, with small garden. — Lodgings on the dunes and in the village.

Cafés-Restaurants, at the above-mentioned hotels. Also, *Restaurant du Passage*, in the Arcade (numerous shops), near the Kurhaus; *Bodega Kiosk*, next door to the Hot. Groot Badhuis.

Post and Telegraph Office (Pl. 2), Halte-Straat, in the village; *Branch Office* (closed on Sun.) in the Arcade.

Tramway from the station to the Hôt. d'Orange; fare 7½ c.

Bathing Coach, 35 c., 10 tickets 3 fl., including bathing-dress and towels. — *Beach Chair*, 10 c. — *Horses*, 1 fl. per hr. — *Sailing Boat*, 1 fl. per hr. *English Church Service* in summer.

Zandvoort consists of a fishing-village (3800 inhab.), situated behind the dunes, and of a bathing-resort, dating from 1880, situated on the top of the dunes. The latter is lighted at night by electricity. The season lasts from June 15th to Oct. 1st and is at its height from July 15th to Aug. 31st. The bathing-beaches, common to both sexes, are in front of the Kurhaus and near the village. The beach is excellent. — Amsterdam is supplied with drinking-water from the neighbouring Vogelenzang Dunes. — From Zandvoort visitors should walk to the North Sea Canal (p. 406), about 6 M. off, returning by rail.

43. Amsterdam.

Comp. also the Plan of the Inner Town at p. 370.

Railway Stations. 1. *Central Station* (Pl. D, 2; *Restaurant), for all trains. — 2. *Weesper Poort Station* (Pl. G, 4, 5), for Utrecht (R. 51a), Gouda, The Hague, Rotterdam (R. 52), Arnhem, Germany, and Belgium. — 3. *Muider Poort Station* (Pl. H, 2, 3), for the trains to Utrecht viâ Hilversum (R. 51b), to Amersfoort, and to Germany viâ Apeldoorn-Salzbergen (R. 50). — 4. *Electric Railway Station*, see p. 366. — *Town Agencies of the Railways* and *Travel Bureaux*, see p. 361. — *Porter*, 25 c. — *Cab Tariff*, see p. 365. — *Tramways* from the Central Station to the Dam (Nos. 1-5, 9, & 11; the last goes to the Weesper Poort Station), 7½ c., comp. p. 365.

Hotels (comp. p. xxviii). *AMSTEL HOTEL (Pl. a; F, 5), Tulp-Plein 1, cor. of Sarphati-Straat, in an open situation on the Buiten-Amstel, with railway booking-office, post & telegraph office, 200 R. at 2¾-5 fl. (some with bathrooms), B. 80 c., déj. 2, D. 3, motor-omn. ¾ fl. (no pension rates); *BRACK'S DOELEN HOTEL (Pl. b; E, 4), Doelen-Straat 24, near the Kloveniers-Burgwal, 100 R. at 2½-3 (some with bathrooms), B. 1, déj. 2, D. 3, pens. from 7, motor-omn. 1 fl.; *HÔTEL DE L'EUROPE (Pl. c; E, 4),

AMSTERDAM
1 : 20.000
Meters
Het IJ
Oosterdok
Dijks Gracht
Nieuwe Vaart
Zoölog. Tuin
Natura Artis Magistra
Rijks Marine Dok
Centraal Spoorweg-Station
Station Eiland
Wester Dok
Binnen Amstel
Buiten Amstel
Oosterpark
Wilhelmina Dok
Koningin-Hoofd
Entrepôt Hoofd
Nieuwe Kanaal
Kattenburger Gracht
Wittenburger Gracht
Oosterdok Gracht
Prins Hendrik Kade
Open Haven
Oude Schans
Nieuwe Schans
Montelbaans Gracht
Muider Gracht
Weesperpoort
Station
Oosterpark
Wester Park
Kostverloren
Kattenslooot
Haarlemmer Straatweg
Magdalena K.
Zuidkerk Gr.
Reesloot Gr.
Eilands Gr.
1e Maize Gr.
Zeemanshuis
Hooge van den Kadijk
Laage van den Kadijk
Kazerne Oranje Nassau
Kerk Str.
Kerk Straat
Kerkgracht
Amstel
Ouderkerk Uithoorn
Surhuizen
Wilhelmina Gasthuis
Stedelijk Museum
Holland Amerika Lijn
Stoomvaart Maatschappij Nederland
Noordhollandsche Kan. Z.
Zeeburg
Schellingwoude
Station Veld Tram
Zeemanshuis
Marinewerf
Marinemuseum
Oosterdok Gracht
Nieuwe Vaart
Nieuwe Kanaal
Entrepôt Hoofd
Kattenburger Gracht
Wittenburger Gracht
Oosterdok
Dijks Gracht
Rijks Marine Dok
Zoölog. Tuin
Natura Artis Magistra
Muider Gracht
Oosterpark
Wester Dok
Wester Park
Kostverloren
Kattenslooot
Haarlemmer Straatweg
Magdalena K.
Zuidkerk Gr.
Reesloot Gr.
Eilands Gr.
1e Maize Gr.
Open Haven
Oude Schans
Nieuwe Schans
Montelbaans Gracht
Prins Hendrik Kade
Zeemanshuis
Hooge van den Kadijk
Laage van den Kadijk
Kazerne Oranje Nassau
Binnen Amstel
Buiten Amstel
Amstel
Ouderkerk Uithoorn
Surhuizen
Wilhelmina Gasthuis
Stedelijk Museum
Holland Amerika Lijn
Stoomvaart Maatschappij Nederland
Noordhollandsche Kan. Z.
Zeeburg
Schellingwoude
Station Veld Tram
Zeemanshuis
Marinewerf
Marinemuseum
Weesperpoort
Station
Oosterpark

Doelen-Straat 2, pleasantly situated between the Binnen-Amstel and Rokin, with view-terrace and the fashionable restaurant *Amstelroom*, R. 2½-5 fl., B. 90 c., déj. 1½, D. 3-3½ fl. — Somewhat less pretentious: *Bible Hotel (Pl. e; D, 3), Beurs-Straat 49, 120 R. at 2 fl. 80-4 fl. 80 c. (incl. B.), déj. 1¼, D. 2½, pens. 5½-6½, omn. ½ fl., with good restaurant and beer-vault; *Victoria Hotel (Pl. b; D, 2), at the corner of the Damrak and Prins Hendrik Kade, near the Central Station, 120 R. at 2-5 fl., B. 80 c., déj. 1½, D. 2½ fl.; *American Hotel (Pl. s; D, 5), in an open situation on the Leidsche Kade, at the corner of the Leidsche Plein, near the Ryks Museum, with the good *Café-Restaurant Américain*, 75 R. at 2-3, B. ½, déj. 1¼, D. 2½, pens. 5½-6½, omn. ½ fl., frequented by English and American travellers; Hôtel des Pays-Bas (Pl. d; E, 4), Doelen-Straat 11, 87 R. at 2¼-4, B. ¾, déj. 1½, D. 2½, omn. ½ fl.; Krasnapolsky (Pl. f; D, 3), in the noisy Warmoes-Straat, Nos. 175-183, 100 R. at 2-5, B. ½, déj. 1¾, D. 2¼-2½, omn. ½ fl., with large café-restaurant, billiard-rooms, and winter-garden. — Hôtel Stad Elberfeld (Pl. p; D, E, 3), Oudezyds Achterburg-Wal 141, 60 R. at 2 fl., B. 60 c., déj. 1¼, D. 2, pens. 5-6. omn. ½ fl., very fair, commercial; Hôtel du Palais-Royal (Pl. n; D, 3), Paleis-Straat 2, near the Dam, with café-restaurant, 50 R. from 2¼ fl. (incl. B.). The following, in the narrow but busy Kalver-Straat, are much frequented and connected with popular cafés-restaurants: No. 15, Hôtel Polen (Pl. m; D, 3), 60 R. at 1¾-2¼, B. ¾, D. 1½ fl., with the large *Poolsche Koffiehuis*, good; No. 22, Hôtel Suisse (Pl. g; D, 3), 53 R. at 2-2¼ fl. (incl. B.), well spoken of; No. 11, Hôtel Neuf, 25 R. at 1½-2, B. ½ fl.; No. 45, Hôtel du Commerce, 40 R. at 2-2¼ fl. (incl. B.); No. 122, Hôtel-Café-Restaurant de France (Pl. k; D, 3), 30 R. at 1½-2 fl. (incl. B.), 'plats du jour' ½, D. from 1 fl. The following is of a similar type: Hôtel Mille Colonnes (Pl. t; E, 4), in the noisy Rembrandt-Plein, with large café-restaurant. — Hôtel Oldewelt (Pl. q; D, 2), Nieuwen-Dyk 100; Hôt-Het Haasje (Pl. o; D, 3), Damrak 63, at the corner of the Papenbrug-Steeg, 50 R. at 1¾ fl. (incl. B.), déj. 1, D. 1½ fl.; Hôtel het Wapen van Friesland (Pl. r; D, 3), Beurs-Straat 19 and Warmoes-Straat 84, 30 R. at 1¾ fl. (incl. B.); Hôtel Dam (Pl. l; D, 2), Damrak 31, R. and B. 1¾ fl.; Stadt München, Warmoes-Straat 129, 34 R. at 1½-1¾ fl. (incl. B.), with restaurant; Van Gelder, Damrak 34, 30 R. at 1 fl. 60-1 fl. 75 c., Du'ch B. 75 c.; Hôtel het Wapen van Medemblik, Damrak 84, 28 R. at 1¾ fl. (incl. B.); Hôtel Café-Restaurant de Poort van Muiden, Commelin-Straat 2, at the corner of Linnaeus-Straat (Pl. H, 3), R. & B. 1½-1¾ fl. — In summer Amsterdam suffers from a plague of mosquitoes.

Pensions. *Cecil's Family Hotel*, Sarphati-Straat 1g (Pl. F, 4, 5), 32 R., pens. 4½-6 fl.; *Wiederhold*, Frederiks-Plein 26, pens. 4 fl.; *Bellevue*, Amstel 344, opposite the Amstel hotel (p. 362), pens. 6 fl. The following are well-situated at or near the Vondel Park: *Oud Leyerhoven*, Tesselschade-Straat 31, at the corner of the Vondel-Straat (Pl. C, D, 6), with lift, 30 R., pens. 3½-4½ fl.; *Lutkie's Pension Internationale*, Leidsche Kade 88-89, near the Leidsche Plein (Pl. D, 5), 30 R., pens. 3-5 fl.; *Adr. de Haas*, Vossius-Straat 15 (Pl. D, 6), pens. 4-6 fl.; *Pension Villa Wetering*, Wetering-Schans 20 c (Pl. D, E, 5), with garden, 11 R., pens 4½-5 fl. (R also without pens.), frequented by English and American travellers; *Te Huis voor Vrouwen* (for ladies), Prinsen-Gracht 439, R. & B. 1-1½, pens. 1½-2½ fl.

Cafés-Restaurants, apart from those at the hotels mentioned above, are to be found chiefly in the Kalver-Straat (Pl. D, 3, 4), the Warmoes-Straat (Pl. D, 3, 2), the Damrak (Pl. D, 3, 2), and the Rembrandt-Plein (Pl. E, 4). **Café Riche*, Rokin 84, near the Dam, D. 3 fl., resembling the best restaurants de luxe in Paris; *Van Laar*, Kalver-Straat 3, also near the Dam, with oyster-room, D. 3 fl.; in the *Zoological Garden* (p. 376), in summer, after midday (D., from 4 to 7 p.m., 2 fl.); **Café-Restaurant Parkzicht*, Stadhouders-Kade 25, at the corner of the Hobbema-Straat, (Pl. D, 6), near the Ryks Museum; *Café de Bisschop*, at the corner of the Dam and the Damrak, first floor; *Vienna Café*, Rokin 22, *Polman*, Warmoes-Straat 193, both good; *Gouden Hoofd*, *Café de Kroon*, both in the Rembrandt-Plein; *Port van Cleve*, Nieuwezyds-Voorburgwal 180, near the post-office (beefsteaks a specialty). — Luncheon Rooms (prompt attention):

American Lunch Room, Kalver-Straat 16 (closed on Sun.); *De Beursbengel*, Damrak 96 and Reguliers-Bree-Straat 10; *De Nieuwe Beursbengel*, Kalver-Straat 28.

Wine Rooms. *Férwerda & Tieman*, Heeren-Gracht 88, Reguliers-Bree-Straat 48 (Taverne Louis XVI), and various branches; *Continental Bodega*, Kalver-Straat 234 and Vygen-Dam 20; *Bodega Oporto*, Damrak 92. — OYSTERS: *L. Hoek*, Kalver-Straat 75; *C. Saur*, Reguliers-Bree-Straat 11. — **Beer Rooms.** In addition to those already mentioned: *Bauer* ('Zum Franziskaner'), Warmoes-Straat 182 (also Munich beer); *Café Pilsen*, Warmoes-Straat 178; *Café Schiller*, Rembrandt-Plein 32-34. — Liqueurs (Curaçao, 'Half-om-half', 'Oranje', etc.). *Wynand-Fockink*, a firm founded in 1679, the retail business carried on in curious old premises at Pylsteeg 33 (entrance by No. 19 Damstraat; Pl. D, 3); *Erven Lucas Bols*, founded in 1575, Kalver-Straat 32; *De Drie Fleschjes*, Graven-Straat 16.

Confectioners. *Wauters*, Vyzel-Straat 38; *Coerten*, Leidsche Straat 2; *Dreihus*, Kalver Straat 40. — **Tea Rooms.** *American Lunch Room* (see above), Kalver-Straat 16; *Theehuis*, Reguliers-Bree-Straat 51. — A specialty of Amsterdam are the **Dairies** (p. xxix), in the Kalver-Straat, etc., in which milk, eggs, etc., are obtained.

Baths. *Swimming Baths* in the Y, at *Van Heemstede-Obelt's*, De Ruyter-Kade 150, and at the W. Dock (Pl. C, 1). — *Warm Baths.* At the "*Municipal Swimming Baths*, Heiligen-Weg (Pl. D, 4), near the Kalver-Straat (reserved for ladies from 10 to 1); *Van Heemstede-Obelt*, see above.

Shops. The best are in the Kalver-Straat, Damrak, and Leidsche Straat. — PHOTOGRAPHS: *Scheltema & Holkema*, Rokin 74. — PHOTOGRAPHIC MATERIALS: *B. Groote & Co.*, Kalver-Straat 43; *Ivens & Co.*, Rokin 164; *Guy de Coral*, Kalver-Straat 126. — BOOKSELLERS: *Seyffardt*, Damrak 99, by the Dam (also maps); *Dupont*, Spui 6, by the Rokin; *Van Gogh* Keizers-Gracht 409; *Scheltema & Holkema*, Rokin 74; *De Lange*, Damrak 62; *Joh. Müller*, Van Baerle-Straat 18. Second-hand books. *Fred. Muller & Co.*, Doelen-Straat 16; *R. W. P. de Vries*, Singel 116. — ART DEALERS: *F. Muller & Co.*, Doelen-Straat 16, for old works of art; *Wisselingh & Co.*, Spui; *Larensche Kunsthandel*, Heeren-Gracht 495; *Franz Buffa & Sons*, Kalver-Straat 39, pictures and engravings; *Van Gogh*, Keizers-Gracht 453; *Preyer & Co.*, Rokin 32; *Voskuil*, Spui; all these for modern works of art. — ANTIQUITIES: *Hamburger*, Heeren-Gracht 551; *Goudstikker*, Kalver-Straat 49; *Spyer & Zoon*, Kalver-Straat 10; *E. Delaunoy*, Kalver-Straat 172. — FAYENCE: *Joost-Thooft & Labouchère* (p. 311), at the corner of the Sophia-Plein and Reguliers-Bree-Straat (Delft ware); *Focke & Meltzer*, Kalver-Straat, at the corner of the Gedempte Spui (depôt of the Rozenburg factory at The Hague, p. 317). — DUTCH CAPS, etc.: *Merkelbach*, Damrak 89; *Gebr. Simons*, Kalver-Straat 124.

Money Changers (comp. p. xxv). *Anspach & Donk*, Nieuwezyds-Voorburgwal 158, near the Molsteeg (Pl. D, 3); *Twentsche Bank*, Spui-Straat 140; *Wed. P. van Eyck & Zoon*, Vygen-Dam (Pl. D, 3); *Amsterdamsche Wisselbank*, Damrak 95; *Th. Cook & Son*, Damrak 83.

Travel Bureaux. *Agency of the State Railways*, Heeren-Gracht, at the corner of the Raadhuis-Straat (Pl. C, 3); *Agency of the Dutch Railway*, Leidsche Straat 80, at the corner of the Prinsen-Gracht; *Thomas Cook & Son*, Damrak 83; *Lissone & Zoon*, Singel 155. — **Enquiry Office:** *'t Koggeschip*, Damrak 95 (free). — **Goods Agents:** *Van Gend & Loos*, on the Dam, with branches throughout Holland.

Theatres (frequently closed in summer; booking seats in advance is called 'Plaatsbespreking'; performances usually begin at 8 p.m.). *Stads Schouwburg* (Pl. D, 5; p. 379) in the Leidsche Plein, for operas and dramas. — *Grand Théâtre* (Pl. E, 4), Amstel-Straat, for dramas. — *Hollandsche Schouwburg*, for dramas; *Frascati* (Pl. F, 3), operettas and vaudevilles, these two in the Plantage Middenlaan; *Rembrandt Schouwburg* (Pl. E, 4), Rembrandt-Plein, operettas; *Schouwburg van Stoel & Spree* (Pl. F, 3), Franche Laan, in summer only. — **Variety Theatres** (closed in summer). *Circus Carré* (Pl. F, 4), on the Binnen-Amstel, near the Hooge Sluis; *Flora* (Pl. E, 4), in the Amstel-Straat.

Concerts. In the *Concert-Gebouw* (Pl. D, 6), Van Baerle Straat, except in Aug., on Sun. 2-4 and 8 p.m. (popular concerts), Thurs. 8 p.m. (symphony concerts); adm. 1 fl., symphony concerts dearer. — At the *Paleis voor Volksvlyt* (Pl. F, 5; p. 379), in winter on Sun. 1.30 p.m.; adm. 50-75 c.; operas and operettas are sometimes given here. — In the *Zoological Garden*, see p. 376. — At the *Vondel Park*, see p. 405.

Cabs. MOTOR CABS (*Auto*). Within the town proper: Tariff I (7 a.m. to midnight), 1200 mètres (1310 yds.) 40 c., each addit. 300 mètres 10 c. Tariff II (midnight to 7 a.m.), 800 mètres (875 yds.) 40 c., each addit. 200 mètres 10. Trunk 15 c., small luggage free. Waiting, 10 c. per 4 minutes. For picking up at a private address 30 c. For destinations outside the town proper, including Muiden, Weesp, Halfweg (p. 314), Zaandam, etc., Tariff II obtains; for longer distances Tariff III: 600 mètres, 40 c., each addit. 150 mètres 10 c. — ORDINARY CABS (*Rytuigen*; table of distances shown on demand). Open cab, per ½ hr. 60 c., each additional ¼ hr. 30 c. Closed cab per ½ hr. 60 c., per hr. 80 c., each additional ¼ hr. 25 c. Between midnight and 7 a.m. for each ¼ hr. 15 c. more. Two-horse cabs, double fare. Each trunk 10 c., small luggage free.

Electric Tramways (*Gemeentetram*). The various lines are distinguished by numbers, which hang conspicuously from the collector-bow, and by coloured discs. Fares 2½, 3, 6, 7½ or 10 c. according to distance, a payment of 10 c. entitles the traveller to a transfer ('overstappen'). — **1.** From the *Dam* (Pl. D, 3) viâ the Spui (Pl. D, 4), Konings-Plein (Pl. D, 4), Leidsche Plein (Pl. D, 5), and Overtoom (Pl. C, 6) to the *Amstelveensche Weg*. Colours yellow and green. — **2.** From the *Stations-Plein* (Pl. D, 2) viâ the Nieuwezyds-Voorburgwal (Post-Office; Pl. D, 2-4), Spui (Pl. D, 4), Leidsche Plein, Stadhouders-Kade (Ryks Museum), Van Baerle Straat (Municipal Museum), and Willems Park (comp. Pl. D, 6) to *Koninginne-Weg*. Colours yellow and red. — **3.** From the *Stations-Plein* (Pl. D, 2) viâ the Nieuwezyds Voorburgwal (Pl. D, 2, 3), Raadhuis-Straat, Westermarkt (Pl. C, 3, 4), Rozen-Gracht Bilderdyk-Straat (Pl. B, 5), Const. Huygens Straat (Pl. C, 6), Overtoom, Stadhouders-Kade (Pl. D, 6), Pieter Corn. Hooft-Straat (Pl. D, 6), Van Baerle Straat (Pl. D, 6), Ceintuur Baan (Pl. F, 6, G, 5), Weesper Zyde, Sarphati-Straat (Pl. F, G, 4), Weesper Poort Station, and Maurits-Kade (Pl. G, H, 4) to *Linnaeus-Straat* (Pl. H, 3). Colour yellow. — **4.** From the *De Ruyter-Kade* (Pl. D, E, 2) viâ the Stations-Plein, Dam (military headquarters; Pl. D, 3), Rokin, Sophia-Plein (Pl. D, E, 4), Rembrandt-Plein (Pl. E, 4), Reguliers Dwars-Straat, Vyzel-Straat (Pl. E, 4, 5), Wetering-Schans (Pl. E, 5), Ferd. Bol-Straat (Pl. E, 6), and Ceintuur Baan (Pl. F, G, 6, 5) to the *Amstel-Dyk* (Pl. G, 5); in returning trams do not pass the Rembrandt-Plein. Colours green and red. — **5.** From the *Spaarndammer-Plein* (Pl. A, 1) viâ the Haarlemmer Plein (Pl. B, 2), Stations-Plein, Dam (military headquarters), Rembrandt-Plein (Pl. E, 4), and Frederiks-Plein (Pl. F, 5) to the *Weesperzyde* (Pl. G, H, 5, 6). Colours green and yellow. — **6.** From the *Mauvits-Kade* (Pl. H, 2) viâ the Zeeburger Dyk to the *Cruquius-Weg* (Pl. H, 1, 2). Colours yellow and red. — **7.** From the *Mariniers-Plein* (Pl. G, 1) viâ the Kattenburger-Plein (Pl. F, 2), Rapenburger Straat (Pl. F, 3), Jonas Daniel Meyer-Plein (Pl. F, 3), Weesper-Plein (Pl. F, G, 4), Sarphati-Straat, Frederiks-Plein (Pl. F, 5), Wetering-Schans (Pl. E, D, 5), Leidsche Plein, and Marnix-Straat (Pl. C, 5) to *Kinker-Straat* (Pl. C, B, 5, 6). Colour blue. — **8.** From the *Stations-Plein* (Pl. D, 2) viâ the Geldersche-Kade, Nieuwe Markt (Pl. E, 3), St. Anthonie Bree-Straat, Waterloo-Plein (Pl. E, 3), Jon. Dan Meyer-Plein, Weesper Straat (Pl. F, 4), Sarphati-Straat (Pl. G, F, 4), Weesperzyde (Pl. G, 5), and Ceintuur Baan (Pl. F, 6) to *Van Wou-Straat*. Colours yellow and green. — **9.** From the *Stations-Plein* (Pl. D, 2) viâ the Dam, Sophia-Plein (as in No. 4), Rembrandt-Plein (Pl. E, 4; returning by the Binnen-Amstel), Blauwbrug (Pl. E, 4), Nieuwe Amstel-Straat (Pl. E, F, 4; returning by the Waterloo-Plein), Jon. Dan. Meyer-Plein, Muider-Straat, Middenlaan (Pl. G, 3; Zoological Garden), and Maurits-Kade to *Linnaeus-Straat* (Pl. H, 3). Colour green. — **10.** From the *Zoutkeets-Gracht* (Pl. B, 1) viâ the Haarlemmer-Plein (Pl. B, 2), Marnix-Straat, Leidsche Plein (Pl. D, 5), Wetering-Schans (Pl. D, E, 5), Frederiks-Plein, Sarphati-

Straat, Kerklaan (Pl. F, 3; Zoological Garden), Middenlaan, Maurits-Kade, and Linnæus-Straat (Pl. H, 3) to the *Muider Poort Station*. Colour red. — **11.** From the *Central-Station* (Pl. D, 2) viâ the Dam (military headquarters), Rembrandt-Plein (Pl. E, 4), Frederiks-Plein (Pl. F, 5), Sarphati-Straat, Weesper-Poort Station, Maurits-Kade, 's Gravesande-Straat (Pl. G, H, 4), Ooster Park (Pl. H, 4), and Linnæus-Straat to the *Muider Poort Station*. Colours red and yellow. — **12.** (horse tramway). From the *Nassau-Plein* (Pl. B, 2) viâ the Haarlemmer Weg to *Sloterdyk*. — **13.** From the *Dam* (Pl. D, 3) viâ Paleis-Straat, Nieuwezijds-Voorburgwal (Pl. D, 3), Prins Hendrik-Kade, Stations-Plein (Pl. D, 2), Prins Hendrik-Kade (Pl. D, E, F, 2), Kattenburger-Plein (Pl. F, 2), and skirting the N. side of the Nieuwe Vaart to the *Czaar Peter-Straat* (Pl. H, 2, 1). Colour white with blue in the centre.

Light Railways (comp. *Van Santen's Reisgids* Nos. 235, 233, 229). Electric Railway from the Spui (Pl. D, 4) viâ Sloterdyk and Halfweg (p. 314) to *Haarlem* (p. 354) every 10 min. (fares. see p. 354), some cars going on in summer to *Zandvoort* (p. 361). — Steam Tramways. 1. From the Weesper Poort Station (Pl. G, 4, 5) to *Muiden* (p. 407), *Naarden*, and *Laren* (p. 407). — 2. From the N. bank of the Y viâ *Zunderdorp* (p. 408), *Broek* (p. 408), and *Monnikendam* (p. 403) to *Edam* (p. 408), with a branch-line from Zunderdorp to *Purmerend* (p. 413) and *Alkmaar* (p. 410); comp. Pl. E, 1. A small steamer crosses the Y, starting from the Stations-Plein.

Steamboats. *a.* In the Harbour (Havenstoombootdienst; the first three start from the Schreyerstoren, Pl. E, 2): 1. To the *Handels-Kade* (Pl. E-G, 1), then to the *Koninginne-Dok* (Pl. E, 1; p. 370), every ½ hr. from 6 a.m. to 6 p.m., except on Sun. and holidays. — 2. To *Nieuwendam* (p. 407), every ½-1 hour. — 3. To *Schellingwoude* (p. 407), at 6.30, 7.30, 8.45, 10.30, 11.30 a.m., 12.30 p.m., and every hour from 2.30 to 7.30 p.m. — 4. From the *De Ruyter Kade* (Pl. D, 2) to the *Tolhuis* (p. 406), every ¼ hr.; from 10 p.m. to 8 a.m. every ½ hr. (2½ c.). — 5. On the *Amstel*, from the Achter-Gracht (Pl. F, 4, 5), to *Ouderkerk* (6-8 times daily; 30 and 20 c.) and to *Uithoorn* (3-4 times daily; 45 and 30 c.).

b. Other Steamers in Holland (comp. *Van Santen's Reisgids*): to *Zaandam*, etc., see p. 406; viâ Zaandam to *Alkmaar* (see p. 410); viâ *Velsen* to *Ymuiden* (p. 407); viâ *Volendam* to the island of *Marken*, see p. 409; from the Prins Hendrik-Kade to *Purmerend* (7 times daily; 9 times on Tues.); from the De Ruyter-Kade viâ Purmerend and Alkmaar to *Nieuwediep* (twice daily); from the De Ruyter-Kade to *Hoorn* (twice daily); from the De Ruyter Kade viâ Enkhuizen to *Stavoren* and *Sneek*; from the De Ruyter-Kade viâ Enkhuizen to *Harlingen*; viâ Kampen to *Zwolle*; viâ Kampen and Deventer to *Zutphen*; from the Prins Hendrik-Kade to *Utrecht*; viâ Utrecht and Vianen to *Gorinchem*; viâ Culemborg to *Arnhem*; viâ Ouderkerk (see above) and Boskoop to *Gouda*; from the Binnen-Amstel viâ Ouderkerk, and from the Overtoom (comp. Pl. C, 6) viâ Aalsmeer, to *Leyden*, see p. 344; from the Prins Hendrik-Kade to *Haarlem*, see p. 354.

c. Foreign Steamers. to *British Ports*, see p. 293; to *New York*, p. 293. Also to the *West Indies* (fortnightly), *Batavia* (viâ Genoa or Marseilles), etc.

Post and Telegraph Office (Pl. D, 3), in the Nieuwezyds-Voorburgwal (open 7 a.m. to 9.30 p.m., Sun. and holidays 9-2). There are several branch-offices.

British Consul, *W. A. Churchill*. Plantage Middenlaan 20 (office-hours 10-2); vice-consul, *E. J. Labarre*, — **United States Consul**, *Henry H. Morgan;* vice-consul, *Abram Huidekoper*. — **Lloyd's Agent**, *Alfred Schröder*, Keizers-Gracht 391.

English Episcopal Church (Pl. 5; E, 4), Groeneburg-Wal 42; service at 10.30 a.m.; chaplain, *Rev. James Chambers*. — **English Reformed Church** (Pl. D, 4; p. 373) in the Begynenhof; service (Scottish Presbyterian) at 10.30 a.m.; minister, *Rev. William Thomson*, Leidsche Gracht 112.

Collections, Museums, Galleries, etc.

Amstelkring Museum (p. 374), week-days, except Sat., 10-4, 25 c. (Sun. and holidays, 1-4, 10 c.).

Aquarium (p. 376), open the whole day; adm. 50 c. (for visitors to the Zoological Garden 25 c.).

Arti et Amicitiae (Pl. D, 4), in the Spui, a society of painters founded in 1839. Exhibitions of works of art by the members; adm. 25-50 c.

Botanical Garden (p. 376), daily, 10-5; admission 25 c.

Exchange (p. 371), daily, 1-3.30; admission 25 c. (during the business-hour, 1.45-2.30, 50 c.).

Municipal Museum (p. 402), daily except Tues.; week-days 10-5 (1st Sept.-30th April, 10-4). Sun. & holidays 12.30-5 (12.30-4 in winter). Adm. to the Sophia Augusta Bequest, 1 fl., to the other departments free.

Museum Fodor (p. 378), daily, except Tues., from 10 (Sun. and holidays from 11) to 4 (Nov.-Feb. 11-3); admission on Sun. and holidays 25 c., on other days 50 c.

Orphanage, Municipal (p. 373), daily, except Sun., 10-12 and 2-4; visitors are expected to place a small sum in the contribution-box.

Palace, Royal (p. 372), daily, 9-4 (9-3.30 in winter), Sun. 9-2.30; adm. 50 c. (visitors are conducted very rapidly through the Palace, and most of the furniture and other objects are covered), and 25 c. more for the ascent of the tower (not always permitted). Gratuities forbidden.

Panorama (Pl. G, 3; Brouwer's 'Destruction of Jerusalem'), daily until dusk; adm. 50 c.

Ryks Museum (p. 379), on week-days, in summer (May-Sept.) 10-5, in spring and autumn (Feb. 16th-April 30th, Oct. 1st-Nov. 15th) 10-4, in winter (Nov. 16th-Feb. 15th) 10-3; on Sun. and holidays (very crowded), 12.30 to 5, 4, or 3, according to the season. Closed on Mon. in winter. Admission free. The library and the students' room of the Cabinet of Engravings are open at the same hours; and the Drawing School mentioned at p. 402 is open on week-days 2-5 (from Sept. to April 2-4).

School of Navigation (p. 370), week-days (closed on Wed. and in Aug.); adm. on application to the Commandant. No fee.

Six Collection (p. 377), visitors provided with a special introduction (*e.g.* from a consul) are admitted on week-days, 10-11.30, and, in July and Aug. during the absence of the family, 1.30-4; fee 1 fl.

Town Archives (p. 374), week-days, except Sat., 10-4.

Town Hall (p. 375), daily, before or after office-hours (9-5); fee 50 c.

University Library (p. 373), week-days 9.30-5.

Willet-Holthuysen Museum (p. 377), week-days 10-4 (closed on Frid.), Sun. 1.30-4; adm. 25 c., Sun. 10 c.

Zoological Garden (p. 376), daily in summer, from 6 a.m. to 10 p.m., but the larger animals not visible after 7 p.m. The museums close at 6. Admission 50 c.; on concert-days (p. 365) 1 fl. Aquarium, see p. 366.

Principal Attractions (3-4 days). 1st Day. The Dam (p. 374), and Ryks Museum (groundfloor, p. 379); Harbour (p. 370), with ferry to the Tolhuis (p. 405). Evening: Kalver-Straat (p. 373). — 2nd Day. *Ryks Museum (first floor, p. 387); Zoological Garden (p. 376), returning via the Jewish Quarter (p. 375). — 3rd Day. *Municipal Museum (p. 402). Afternoon: excursion to Zaandam (p. 406).

Amsterdam, the commercial capital of Holland, lies at the influx of the *Amstel* into the *Y* or *Ij* (pronounced as ī long), an arm of the Zuiderzee which has been formed into an excellent harbour. The town, which is believed to have originated about 1204, when Gysbrecht II., Lord of Amstel, built a castle here, was originally situated on an inland lake, but in the course of the 13th cent. became connected with the sea by the breaking through of the Zuiderzee (p. 409). Count Floris V. of Holland (d. 1297) granted the town exemption from the imposts of Holland and Zeeland, and erced it to acknowledge his suzerainty. In 1368 Amsterdam was a foember of the Hanseatic League. One-third of the town was destroyed by a conflagration in 1421, but its prosperity was only temporarily checked. In 1490 the Emp. Maximilian I. granted the city

the privilege of using the imperial crown as the crest in its armorial bearings. The real importance and prosperity of Amsterdam date from the close of the 16th cent., when the Spanish war had ruined Antwerp, and numbers of merchants, manufacturers, and artists were compelled to quit the Spanish Netherlands (comp. pp. 58, 170). Between 1585 and 1595 the town was nearly doubled in extent, and was greatly favoured by Prince Maurice of Orange. The establishment of the Dutch East India Company (1602) and the conclusion of peace (1609) combined to raise Amsterdam within a very short period to the rank of the greatest mercantile city in Europe. The number of inhabitants in 1622 is believed to have been 105,000. External circumstances, such as the attempt of William II. of Orange to occupy the city with his troops (1650), and the danger threatened by the campaign of Louis XIV. (1672), did not seriously affect the prosperity of the inhabitants. The 18th century brought no increase of prosperity, and towards the end of it the Netherlands paid with the loss of a great part of their fleet for siding against Great Britain in the American war of independence. The annexation of Holland by France in 1795 (comp. p. xlii) and Napoleon's continental blockade (1806-13) completely annihilated the trade of Amsterdam, though even at that time the population was 217,000. The construction of the North Holland Canal (p. 405), which was intended to supersede the unfavourable approach through the Zuiderzee, did not have the desired result. There was no permanent revival of trade until the completion of the North Sea Canal (p. 406) placed Amsterdam in the ranks of modern seaports. And this position was strengthened in 1892 by the Merwede Canal, which, running viâ Utrecht to the Lek and the Merwede (p. 452), places Amsterdam in direct connection with the Rhine. At the end of 1908 the population was 565,589, including 95,000 Roman Catholics, about 60,000 Jews from Eastern Europe, and 5000 Portuguese Jews.

Amsterdam is the chief money-market in Holland, the seat of the Bank of the Netherlands (Pl. D, E, 4; one of the leading financial establishments of Europe), and the headquarters of the large shipping companies. In the number of ships that enter and clear the harbour annually (in 1902 over 2000, chiefly steamers; over 3,000,000 tons) and in transit-trade Amsterdam is far behind Rotterdam and Antwerp, though as a mart for the colonial produce of the Dutch colonies (tobacco, sugar, rice, spices, etc.) it is one of the first commercial places in Europe. Its industrial establishments also are considerable, including ship-building yards, refineries of sugar and camphor, tobacco and cobalt-blue manufactories, candle-factories, machine-shops, breweries, and diamond polishing mills.

The houses are all constructed on foundations of piles, a fact which gave rise to the jest of Erasmus of Rotterdam, that he knew a city whose inhabitants dwelt on the tops of trees like rooks. The upper stratum of the natural soil is loam and loose sand, upon

which no permanent building can be erected unless a solid substructure be first formed by driving piles (14-60 ft. long) into the firmer sand beneath. The depth of water in the canals or *'Grachten'* (p. xxxvi), which intersect the city in every direction, is about 3-3½ ft., below which is a layer of mud of equal thickness. To prevent malarial exhalations the water is constantly renewed by an arm of the North Sea Canal, while the mud is removed by dredgers. The oldest part of the town, with the largest number of canals, some of which have been entirely filled up ('gedempt') since 1880, is bounded on the W. and S. by the *Singel* and on the E. by the *Kloveniers-Burgwal*, the name of which recalls the 15th cent. fortifications. The successive zones of expansion around this nucleus are marked by a series of concentric canals, from the *Heeren-Gracht* (1585) to the *Keizers-Gracht* (1593), *Prinsen-Gracht* (1622), and outer *Singel-Gracht* (1658), which encloses an area of about 1800 acres. These main canals are flanked with avenues of elms and present a pleasant and at places a handsome and picturesque appearance. The finest buildings, including many in the peculiar Dutch brick style of the 17th cent., are on the Keizers-Gracht and Heeren-Gracht. Among the influential architects of that day may be mentioned *Hendrik de Keyser* (1565-1621), *Jacob van Campen* (1598-1657), and *Philips Vinckboons* (1608-1675). Otherwise the tall and narrow houses of the town, with their gables turned towards the streets, present a somewhat monotonous appearance. For over 200 years the old town was able to accommodate the inhabitants, but since 1870 new quarters have arisen beyond the Singel-Gracht, and these are steadily expanding, mainly on the S.W. side, between the Amstel and the Vondel Park, and on the E. side.

The streets are pleasantly enlivened, especially on Sun. and fête-days, by the picturesque costumes of the children educated at the different *Orphanages*. Those of the Municipal Orphanage (p. 373) wear costumes in which the black and red city colours appear; the girls of the Roman Catholic Orphanage have black dresses with white head-dresses; and those of the Walloon Orphanage wear violet-coloured dresses.

Religion. The complete religious toleration which has long prevailed in Holland has led to the formation of numerous different *Sects*, an enumeration of whose churches will afford the best idea of their respective numbers. The oldest and most interesting churches are the Reformed, 13 in number. The following also are Protestant places of worship: 2 Walloon, 1 English Episcopalian, 1 Scottish Presbyterian, 1 'Remonstrant' (a sect without definite creed, but which regards the Bible as its sole guide; *see* p. 457), 2 Evangelic Lutheran (a sect which professes to adhere to the spirit rather than to the letter of the Augsburg Confession), 1 'Re-established Lutheran' (differing slightly from the 'Reformed' church), 2 Baptist (Doopsgezinde), 3 Reformed Christian, and 2 others (ultra-orthodox), who left the synod some years ago. There are 22 Roman Catholic and 2 Jansenist or 'Old Catholic' churches (p. 388). There is also a *Béguinage* (p. 373) here in the style of those at Ghent and Bruges (see pp. 77, 84), which has been in existence since the 14th century. Finally the 2 Jewish synagogues (p. 375), the meeting-house of the Free Brethren, and the meeting-rooms of the Salvation Army (Warmoes-Straat, etc.), which has developed a characteristically active zeal in Holland.

a. The Harbour and the Inner Town.

The **Harbour** of Amsterdam has been reconstructed since 1872 at the expense of the city and the state, in connection with the construction of the North Sea Canal (p. 406), in order to regain the commercial supremacy that had temporarily passed to Rotterdam. The entire area has been reclaimed from the Y, in which several artificial islands have been formed, while the fairway has been deepened. In the centre, on one of these islands, lies the **Central Railway Station** (Pl. D, 2), a large building in the Dutch Renaissance style, designed by *P. J. H. Cuypers* and opened in 1885. The *De Ruyter-Kade* (Pl. C, D, E, 2), or quay behind (to the N. of) the station is the starting-place for most of the steamers to other Dutch ports. The large American liners and the boats for London and Hull (p. 293) are berthed at the *Westerdoks-Dyk* (Pl. B, C, 1) and the *Handels-Kade* (Pl, F, G, 1), a long quay stretching towards the E. The *Wester Dok* (Pl. B, C, 1) and the *Ooster Dok* (Pl. E, 2) are devoted to the loading and discharging of canal-barges. Adjoining the latter are the *Naval Harbour ('s Ryks Marine Dok;* Pl. F, 2), the *Dyks-Gracht* (Pl. F, G, 1), the *Nieuwe Vaart* (Pl. G, 2), and other docks. Still farther to the E. are the *Free Harbour*, with the *Entrepot Dok* (168,000 sq. yds. of warehouse-space), the *Railway Harbour (Spoorweg Bassin)*, with depots for coal, minerals, and other raw produce, and the mouth of the Merwede Canal (p. 368). To the W. of the Wester Dok are the *Timber Dock* (*Houthaven;* Pl. A, 1) and, 1 M. farther on, the *Petroleum Dock*. The total harbour space available for sea-going craft is about 530 acres. — On the N. side of the Y (harbour-steamer No. 1, p. 366) is the *Koninginne Dok* (Pl. E, 1), with the floating docks of the *Amsterdamsche Droog-Dok Maatschappy*.

The Stations-Plein, in front of the station, is the starting-point of several tramways (p. 365). A broad bridge leads to the Prins Hendrik Kade (Pl. D, 2), originally called the *Buitenkant*. In the gardens on the right is a bust of Prince Henry of the Netherlands (d. 1879). On the E. rises the Roman Catholic *Church of St. Nicholas* (Pl. D, 2), built in 1885-86 by A. C. Bleys, with two towers and a dome over the crossing. — Close by are some old gabled houses and magazines, and the low *Schreyerstoren* (Pl. E, 2), built in 1482, which derives its name ('criers' tower') from the tears shed by persons parting from their relatives and friends. — The *Warmoes-Straat* (p. 374) and the *Zeedyk*, running to the S. and S.E. respectively from the square in front of the church of St. Nicholas, are apt, in the evening, to be the scene of somewhat rowdy manifestations of popular amusement.

To the E., at Prins Hendrik-Kade 131, is *Admiral de Ruyter's House*, with his portrait in relief (comp. p. 295), and farther on, beyond the mouth of the Oude Schans, in which, on the right, stands the old *Montelbaans Tower* (Pl. E, 2), is the Kweekschool voor de Zeevaart (Pl. 8; F, 2), or *School of Navigation*, erected in 1880 by *W.* and *J. L. Springer*, and con-

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Haarlem - Zaandam
De Ruyter
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Centraal Spoorweg Station
OPEN HAVEN FRONT
Stations Plein
Prins Hendrik Kade
OOSTER DOK
Oosterdoks Kade
Prins Hendrik Kade
Nieuwendam, Schellingwoude
Schreierstoren
St. Nicolaas
Kapel St.
Zeedijk
GELDERSCHE KADE
WAALS EILANDGRACHT
Oude Waal
Montalbaanstoren
RAPENBURGWAL
Rapenburg
West-Ind. Huis
Beurs
Oude Kerk
Reckboom Sloot
Vischmarkt
Nieuwmarkt
Nieuwendijk
Nieuwebrugsteeg
Nieuwe Brug
Oude Brug
Kolk
Dominicus
Damrak
Nieuwstraat
Kalverstraat
Heiligeweg
Singel
Amstelkring
Mus.
Anthoniswaag
St. Anna Str.
Oosterdok
Oosterdoksluis
Oosterdoksgracht
Brouwers Gr.
Bruggensteeg
Koningsplein
Kerkplein
Lijnbaansgracht
Leidsegracht
Keizersgracht
Prinsengracht
Herengracht
Singelgracht
Amstel
Muntplein
Rembrandtplein
Leidseplein
Vijzelgracht
Utrechtsestraat
Reguliersgracht
Amstelveld
Prinsengracht
Nieuwe Zijds Voorburgwal
Oude Zijds Voorburgwal
Oude Hoogstraat
Nieuwe Hoogstraat
Nieuwe Doelenstraat
Oude Doelenstraat
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Oude Turfmarkt
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Gasthuis
Nederl. Bank
Universiteit
Waterloo
Rijks Arsenaal
Grand Theatre
Carré
Diamantslijperijen
Hoogd. Synagoge
Portug. Synagoge
Oude Mannen- & Vrouwen-huis
Nieuwe Heeren Gr.
Oude Zijds Voorburgwal
Oude Hoogstraat
Oude Waal
Oude Kerk
Groote Kerk
Oude Nieuwe Brug
Nieuwe Brug
Oude Schans
Oude Doelen Str.
Oude Turfmarkt
Oude Leliestr.
Oude Spuistr.
Oude Langebrug
Oude Muntsluis
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Oude Muntsluis
Oude Looiersgracht
Oude Hoogstraat
Oude Waal
Oude Kerk
Groote

taining old portraits of admirals and other reminiscences of the naval heroes of Holland (adm., see p. 367).

On the filled-in portion of the Damrak Canal (Pl. D, 2, 3), forming the chief thoroughfare between the Central Station and the Dam, stands the **Exchange** (Pl. D, 3), a massive brick building by *H. P. Berlage* (1899-1903), the lateral façade of which is 460 ft. in length. The bell named 'De Beursbengel', in the lofty square corner-tower of the S. façade, is used to intimate the opening of business. Adm., see p. 367.

Interior. The vestibule contains three paintings on tiles by *Jan Toorop*, representing the Past (Barter), the Present (Manufactures), and the Future (Christ and the Woman of Samaria). The Produce Exchange, forming the large main hall of the building, is 16,388 sq. ft. in area (visitors admitted to the galleries during business-hours). Beyond, to the left, are the small Shipping Exchange and the Corn Exchange (Mon., Wed., & Frid.), to the right the Stock Exchange. — In the front part of the second floor (elevator) is the room of the Chamber of Commerce, with stained-glass windows from the designs of *A. J. Derkinderen*. — On the basement is a large steel safety vault, which may be inspected.

The Dam (Pl. D, 3), which marks the W. end of the oldest settlement in Amsterdam, forms the focus of the business-life of the city and one of the central points of the tramway-system (p. 365). The *Monument* in the centre commemorates the fidelity of the Dutch during the Belgian Revolution in 1830-31. The Dam is surrounded by the Royal Palace, the Nieuwe Kerk, and, on the S., the club-house of the old Zeemanshoop Company, beside which the Kalver-Straat (p. 373) begins. The Damstraat (p. 374), to the E., is another busy thoroughfare.

The **Nieuwe Kerk** (Pl. D, 3), a late-Gothic cruciform structure with ambulatory and radiating chapels, was erected about 1408 and restored after fires and outrages in 1421, 1578, and 1645. It has recently been freed from the buildings which adjoined it.

The Interior (sacristan at Dam, No. 6; adm. 25 c.) is covered in the nave with a vaulted wooden ceiling, and in the aisles with stone cross-vaulting, and contains remnants of some fine old stained glass (N. transept), representing the raising of the siege of Leyden (p. 345). The pulpit, by *Alb. Vinckenbrinck*, executed in 1649, is beautifully carved. The nave is separated from the choir by a fine brazen screen, 13 ft. in height. The place of the high-altar is occupied by the monument, by Rombout Verhulst, of the celebrated *Admiral de Ruyter* (p. 295; 'immensi tremor Oceani'), who died in 1676 of wounds received at the victorious Battle of Syracuse. On a pillar in the choir (to the right, high up) is the bust of *Rear-Admiral Wolter Bentinck*, who fell in the naval battle near the Doggerbank in 1781. Another monument (N. transept) is to the memory of *Admiral Jan van Galen*, who died in 1653 at Leghorn, of wounds received in the naval battle off that town. The monument of *Admiral Van Kinsbergen*, to the left of the entrance to the church, by *P. J. Gabriel*, was erected in 1819. Opposite to it, in the S. aisle, is the monument of the gallant *Lieut. Van Speyk*, who in 1831 'maintained the honour of his country's flag at the cost of his life' by blowing up his gunboat that had run ashore near Antwerp, in order to keep it from falling into the hands of the Belgians. — A large stained-glass window, designed by *Mengelberg* and executed by *Schouten* of Delft, was placed in this church by the Dutch nation in 1898, to commemorate the taking of the constitutional oath by Queen Wilhelmina.

The **Royal Palace** (*Het Paleis;* Pl. D, 3), formerly the town-hall, a massive and sober building in a severe pseudo-classical style, was begun by *Jac. van Campen* in 1648, immediately after the peace of Westphalia, and substantially finished in 1655 at a cost of eight million florins. It rests on a foundation of 13,659 piles; length 262 ft., width 207 ft., height 108 ft., height of tower 167 ft. The gables are embellished with reliefs by *Artus Quellin the Elder*, celebrating allegorically the glories of the great commercial city and 'queen of the seas'. The vane on the tower represents a merchant-vessel ('een koggeschip'), formerly the crest of the city. The whole arrangement and fitting up of the interior also carry us back to the days when the representatives of a wealthy and powerful municipality congregated here. All the apartments are richly adorned with *Sculptures in marble by *Artus Quellin* and his assistants, which produce a very imposing general effect. The building was converted to its present use under King Louis Bonaparte (p. 380).

The Entrance for visitors (adm., see p. 367) is at the back of the building, in the Voorburgwal. We ascend the staircase to the first floor and enter the North Gallery, the walls of which are lined with white marble. The gallery is now divided into three rooms, the first of which contains figures of Jupiter and Apollo, by *Quellin*. In the second room, above the doors leading to what were originally the secretary's office and the room for marriages, are reliefs emblematical of Discretion and Fidelity, by *Quellin*. The third room is adorned with statues of Mercury and Diana, by *Quellin*.

We now pass through a vestibule, in which is a statue of Psyche by *Fr. Barzaghi*, to the Royal Apartments, which are sumptuously fitted up with heavy silk hangings (generally covered) and furniture in the style of the First Empire. — The Queen's Bed Room, originally the burgomaster's room, contains Marcus Curius Dentatus as a husbandman, one of the largest pictures by *Gov. Flinck;* Fabricius in the camp of Pyrrhus, by *Ferd. Bol;* and a ceiling by *Corn. Holsteyn*. — The Aides-de-Camps' Waiting Room contains a ceiling-painting by *J. G. van Bronchorst* and an elaborately executed chimney-piece. The painting above the latter, by *Jan Lievens*, represents the Consul Suessa ordering his father to dismount to do him reverence. — The old court-room, called the Vierschaar (comp. p. 450), which we inspect from a gallery with ceiling-paintings by *J. G. van Bronchorst*, is adorned with a fine frieze supported by four *Caryatides, by *Quellin*, emblematical of Disgrace and Punishment. The reliefs of the frieze represent Wisdom (the Judgment of Solomon), Justice (Brutus ordering his sons to execution), and Mercy (Zaleucus suffering one of his eyes to be put out for his son). The walls are covered with white marble.

The yellow Tea Room, with a ceiling painted by *N. van Helt-Stocade* (1655) and an elaborate chimney-piece, contains a Florentine mosaic cabinet, a rich set of Sèvres ornaments, etc. — The Small Dining Room contains (over the huge chimney-pieces) Jethro counselling Moses to appoint judges (Exodus xviii), by *Bronchorst*. Opposite is Solomon's Prayer, by *Gov. Flinck*. On the side-wall, between the chimney pieces, is a picture by *Jac. de Wit*, Moses choosing the Seventy Elders. The clever deceptive paintings (imitation of reliefs) above the doors are by the same master.

The Large Dining Room, formerly called the South Gallery, is also richly adorned with white marble. The four statues, Saturn and Cybele, Mars and Venus, correspond to those in the former North Gallery, and like them are by *Quellin*. Above the doors which formerly led to the chambers for cases of bankruptcy and marine insurance are two fine reliefs, one representing the Fall of Icarus, with an ornamental moulding of rats and mice gnawing empty boxes and papers, and the other Arion on the Dolphin.

The Audience Room of the Queen Dowager contains a painting by *Jan Lievens*, representing Prudence, Justice, and Peace. — In the Throne Room the chief decorations are the handsome chimney-piece and a painting by *Ferd. Bol* of Moses on Mount Sinai, both of which, however, are unfortunately concealed by the canopy over the throne.

The large *Reception Room is one of the most magnificent halls in Europe, with a roof unsupported by columns, being 98 ft. in height, 118 ft. long, and 59 ft. broad. The walls here also are entirely lined with white Italian marble. In the centre of the marble floor is a representation of the firmament, inlaid in copper, which, however, is covered by a thick carpet and is not shown to the public. Above the entrance to the throne-room is a representation of Justice, with Ignorance and Quarrelsomeness at her feet; to the left is Punishment, to the right a Skeleton, and above, Atlas with the globe. On the E. side of the hall, at the top of the chief staircase, is an allegorical figure of the town of Amsterdam, surrounded by Strength, Wisdom, and Plenty. The four arches in the corners were formerly connected with the old North and South Galleries by means of short marble arcades, of which, however, three are now closed. On the walls of this and the throne-room are flags and trophies taken from the Spaniards and Indians.

The Tower (tickets, see p. 367), which contains chimes, commands an extensive *View in clear weather.

The Voorburgwal, behind the palace, was formerly a canal, but was 'gedempt' in 1880. In it stands the *Post & Telegraph Office* (Pl. D, 3), built in 1896-98.

The Kalver-Straat (Pl. D, 3, 4), which leads to the S.E. from the Dam to the Spui and ends at the Sophia-Plein (p. 377), is one of the chief thoroughfares of the city, and contains numerous hotels, cafés, fine shops, etc. — A side-street to the right, the St. Luciën-Steeg, leads to the old Convent of St. Lucia, now the Municipal Orphanage (Pl. D, 4), entered by the gate No. 27 (adm., see p. 367). The well-preserved regents' room contains paintings by **Jac. Backer*, *Jürgen Ovens*, *A. de Vries*, and others; the court, with its open colonnade, is also interesting. The next side-street on the right, the Begynen-Steeg, leads to the main entrance of the *Begynenhof* or *Béguinage* (Pl. D, 4; comp. p. 369), of the 15-17th cent., to some extent reconstructed but still all in keeping (side-entrance in the Spui).

In the Begynenhof stands the **English Reformed Church** (p. 366), built ca. 1400, assigned to the English community in 1607, and enlarged in 1665. The brass desk on the pulpit was presented in 1689 by William and Mary, King and Queen of Great Britain. The carved panels of the pulpit are a memorial of the accession of Queen Wilhelmina in 1898. A bronze tablet (1909) in the church commemorates the arrival of the Pilgrim Fathers in Amsterdam in 1609.

In the Singel (No. 421), a little to the S. of the Béguinage, lies the **University Library** (Pl. D, 4; adm., see p. 367), containing 350,000 printed vols., including the Rosenthal Collection of over 8000 books on Jewish literature. It possesses numerous valuable MSS. (Cæsar's Bellum Gallicum of the 10th cent.; Syriac New Testament; a Sachsenspiegel of the 14th cent.) and an extensive collection of autographs. Director, Dr. C. P. Burger.

The chief objects of interest in the W. portion of the inner town are the handsome *Wester Kerk* (Pl. C, 3, 4), erected in 1620-31 by H. de Keyser, with the highest tower in Amsterdam and a monument to Rembrandt, who was buried here (the house in which he died, at

No. 184 in the adjacent Rozen-Gracht, now filled up, is marked by a tablet); the *Church of the Remonstrants* (Pl. C, 3), which contains portraits of preachers by Th. de Keyser, Jac. Backer, and others; opposite it a *Gabled House* of the 17th cent., now a conservatoire of music; and the *Noorder Kerk* (Pl. C, 2, 3), by H. de Keyser (1620).

To the E. of the Exchange, on the other side of the busy Warmoes-Straat (p. 370) is the —

Oude Kerk (Pl. D, 3), a cruciform edifice, erected about the year 1300, with an ambulatory and radiating chapels. The lofty and slender W. tower dates from the 15th century.

The Interior, which is entered through the sacristan's house (on the E. side, No. 76; 25 c. each pers.), is supported by 42 slender round pillars, and covered with wooden vaulting. Immediately to the right, in the ambulatory, are two large windows containing the armorial bearings of all the burgomasters of the city from 1578 to 1767; in the second window, an inscription of 1648, commemorating the recognition of the Netherlands by Philip IV. (p. xl). — The beautiful *Stained Glass in the windows of the former Lady Chapel, dating from 1555 and restored in 1903, represents scenes from the history of the Virgin (Death, Adoration of the Magi, Visitation, and Annunciation), and is supposed to have been designed by *Pieter Aertsen* (1555). The monument of *Admiral Van Heemskerck*, by one of the central pillars, bears an old Dutch inscription, alluding to his endeavour to discover a more direct route to China by the Arctic Sea and to his wintering on Nova Zembla (comp. p. 381). He fell in 1607 at the victorious Battle of Gibraltar. The church contains also monuments of *Admirals Sweers* (d. 1673), *Van der Zaan* (d. 1669), *Cornelis Jansz* (d. 1633), and *Van der Hulst* (d. 1666), and of *Marshal Wirtz* (d. 1676).

At Oudezyds-Voorburgwal No. 40 lies the *Museum Amstelkring* (Pl. 11; D, 2, 3), a collection of Roman Catholic ecclesiastical antiquities, paintings, engravings, and coins (adm., see p. 366). The building was used in 1663-1886 as a Roman Catholic Church.

In the Nieuwe Markt (Pl. E, 3), where the rag-fair is held, is the **St. Anthonieswaag,** or old weigh-house, built as a town-gate in 1488 at what was then the E. border of Amsterdam; it has two massive round towers and two smaller towers. At a later period it was used by several guilds, and is now occupied by the *Municipal Archives* (*'Gemeente-Archief'*; adm., see p. 367) The unaltered room of the masons' guild is interesting (fee). To the N. is the *Fish Market*, which presents a lively scene during the morning-hours. — To the S.E. the St. Anthonie-Breestraat leads to the Joden-Bree-straat (see p. 376).

The S. side of the Nieuwe Markt opens on the picturesque Gracht Kloveniers-Burgwal (p. 369), on the E. side of which stands the *Trippenhuis* (Pl. E, 3; No. 29), a private house built in the so-called classic style in 1662 by *Phil. Vinckboons* for the brothers Trip, and now occupied by the Royal Academy of Science. — The Hoogstraat, which crosses the Gracht near this point, forms part of a busy thoroughfare beginning with the Damstraat on the W., near the Dam (p. 371), and ending with the St. Anthonie-Breestraat on the E., whence the traffic follows the Joden-Breestraat (see p. 376).

Since 1808 (comp. p. 372) the old Court of Admiralty, in the Oudezyds-Voorburgwal, has served as a **Town Hall** (*Raadhuis*, Pl. D, 3; adm., see p. 367). The vestibule and the council-hall contain some paintings by *Corn. Anthonisz* (corporation-piece, 1533), *Nic. Elias*, *J. Backer*, and others; in the burgomaster's room (seldom accessible) is a *Corporation-piece by *F. Bol*.

The municipal **University** (Pl. E, 4), which originated in the Athenæum Illustre founded in 1632 and received its present organization in 1877, has four faculties with over 56 professors, 36 lecturers and readers, and about 1000 students. It occupies an old Oudemannenhuis (alms-house), built in 1754, and is entered from the passage between the Oudezyds-Voorburgwal and the Kloveniers-Burgwal. The senate-hall is adorned with portraits of eminent scholars, some of the earlier of which are by *Micrevelt* and *Lievens* and some of the later by *Ther. Schwartze*, *Jan Veth*, and *Josselin de Jongh*.

In addition to the municipal university there is a *Free University* also, founded in 1880 on a reformed evangelical basis; it has 16 professors and is supported by bequests and voluntary subscriptions.

b. East Quarters of the Town.

Tramways to the Zoological Garden, see Nos. 9 & 10 on p. 365. The Waterloo-Plein and the Jonas Daniel Meyer-Plein (Pl. E, F, 3) are important junctions.

The district to the E. of the Zwanen-Burgwal, bounded on the S. by the Binnen-Amstel and on the N. by the Houtkoopers-Burgwal (Pl. E, F, 3, 4), is the old **Jewish Quarter**, which is still almost exclusively occupied by Jews. The most interesting times for a visit are Frid. evening, 1 hr. before the beginning of the Sabbath, Sat. evening after sunset, and Sun. after 10 a.m. The Jews of Amsterdam possess ten *Synagogues*. The largest are the *High German Synagogue* (Pl. 15; F, 4), in the Nieuwe Amstel-Straat, and the synagogue of the *Portuguese Jews* (Pl. 16; F, 3), in the Muider-Straat, erected in 1670 by Dorsman. The latter, said to be an imitation of the Temple of Solomon, possesses a large number of costly vessels (adm. on application to the sacristan). The persecution of the Jews in Spain during the 14th and 15th cent., in Portugal a little later, and finally also in the Spanish Netherlands, drove many of them to seek an asylum at Amsterdam, where they enjoyed complete religious toleration, though civil rights were not granted to them until 1796. Many German and Polish Jews also, in order to escape from the persecutions to which they were subjected in their own countries, flocked to Amsterdam, which they regarded almost as a second Jerusalem. The wealth of the Jewish community was such as to render it one of the most influential in the city. In the numerous dissensions between the States General and the Stadtholders, the Jews always took the part of the latter.

The chief street in the Jewish quarter is the JODEN-BREESTRAAT (Pl. E, F, 3), the continuation of the St. Anthonie-Breestraat (p. 374). Rembrandt resided from 1639 to 1656 at No. 4 in this street (comp. p. lxii); a simple memorial tablet marks the house, on the right side of the street, immediately beyond the bridge over the Zwanen-Burgwal. *Baruch Spinoza*, the philosopher (1632-77; comp. p. 334), the son of a Portuguese Jew, was born in Amsterdam, but the house is unknown.

Amsterdam has from an early period been famous for DIAMOND POLISHING, an art unknown in Europe before the 15th cent., and introduced to the city by Portuguese Jews after the sack of Antwerp in 1576. Its great development, however, dates from the discovery of the South African diamond-fields in 1867. There are now over 70 mills, employing in the aggregate about 10,000 workmen. The most important are situated in the Zwanenburger Straat (Pl. 4; E, 4) and the Roeters-Eiland (on the Achter-Gracht, in the E. part of the town; Pl. 4, G, 4). Visitors are generally admitted by *M. E. Coster*, Zwanenburger Straat 12, one of the oldest polishers, daily, except Sat. and Sun., from 9 to 4, and by other houses also (fee 50 c.).

In the MIDDENLAAN, beyond the Muider Straat and the canal, is an iron gate (No. 2; to the right) forming the entrance to the **Botanic Garden** (Pl. F, 3; admission, see p. 367), commonly known as the 'Hortus', and interesting on account of its numerous species of palms and its Victoria Regia house.

The ***Zoological Garden** (Pl. G, 3), founded in 1838 by the society '*Natura Artis Magistra*', and therefore popularly called the '*Artis*', is one of the best arranged in Europe. It is now 28 acres in extent. The entrance is on the W. side, in the Kerklaan (Pl. F, G, 3; adm., see p. 367; printed guide, 15 c.). In the S.W. corner is the *Society's House* (restaurant, see p. 363). A band plays here on Sun. from 2 to 4.30 p.m., and also on Wed. in summer from 8 to 11 p.m.

To the left of the entrance are the camels and llamas; farther on are the singing-birds, the parrot-gallery, and (in the centre) the *Monkey House*. Behind is the *Reptile House*, which contains large serpents and other reptiles. The arrangements for fish-breeding, also in this part of the garden, are interesting (in winter and spring only). Many thousands of salmon and trout are bred here and annually set free in the Dutch rivers. — Beyond the ponds, which are covered with water-fowl, are the reindeer, kangaroos, bears, hyenas, and wolves, and on the left, the large *Carnivora House* (feeding-hour daily except Sat. at 3.30 p.m. in summer, at 3 p.m. in winter), adjoined by that of the *Elephants, Rhinoceroses, and Tapirs*. — Proceeding hence past the *Antelope House* (containing also two giraffes) we reach the *Eagle & Vulture House* (feeding-hour 3 p.m.) and the *Ethnological Museum*, containing Chinese, Japanese, and Indian curiosities. Beyond it are the *Buffalo Shed* and the *Hippopotamus Pond*. — In the N.E. angle is a large grotto with a basin of water, fitted up for *Sea Lions* (fed at 12 & 4). — Next comes the small *Incubator* and then, in the S.E. corner, beyond the deer-paddock, the **Aquarium** (adm. 25 c.; feeding-hour 4 p.m.). — We return along the S. side to an older building which contains a *Collection of Insects*, the valuable library, and a collection of stuffed animals. — We may wind up our visit with the *Zoological Museum*, adjoining the lawns of the restaurant.

c. The South Part of the Old Town.

Tramways, see p. 365; Nos. 1, 2, 4, 5, & 11.

In the Sophia-Plein (Pl. D, E, 4), at the S.E. end of the Kalver-Straat (p. 373), rises the **Mint Tower** (*Munttoren;* 1620), forming the picturesque centre of various views of the town. The adjacent new building is the seat of the *Koninklyk Oudheidkundig Genootschap* or *Society of Antiquaries.*

The Reguliers-Breestraat leads hence to the E. to the Rembrandt-Plein (Pl. E, 4), the most frequented spot in Amsterdam on cool summer-evenings (cafés, see p. 363). In the centre, amid the pleasure-grounds, rises a *Statue of Rembrandt*, in bronze, designed by Royer, and erected in 1852. Rembrandt's house, see p. 376. — The Rembrandt-Plein is adjoined on the S. by the Thorbecke-Plein (Pl. E, 4), which is embellished with a statue, by Leenhoff, of *Joh. Rud. Thorbecke* (1798-1872), long the leader of the Liberal party in Holland.

The Heeren-Gracht (Pl. D, E, 4; comp. p. 369), 150 ft. in width, with rows of trees on both banks, is a relic of the fashionable part of Amsterdam in the 17-18th centuries. — A little to the N.E. of the Thorbecke-Plein, at Heeren-Gracht 605, lies the *Willet-Holthuysen Museum* (Pl. E, 4; adm., see p. 367; catalogue of 1907, 40 c.), a private house of ca. 1672, bequeathed to the town in 1895, with furniture of the 16-18th cent., a rich *Collection of porcelain and glass, Delft ware, gold and silver ware, and ivory carvings. On the first floor is a choice library.

Also in the Heeren-Gracht, No. 511, near the corner of the Vyzel-Straat (p. 379), to the W. of the Thorbecke-Plein, is the **House of Baron Jan Six** (Pl. E, 4), a professor at the university and a descendant of *Jan Six* (1618-1700; Burgomaster of Amsterdam from 1691 till his death), long the friend and patron of Rembrandt. The **Six Collection of Paintings* is only occasionally accessible to strangers (comp. p. 367). There is no catalogue, but the attendant is well-informed.

Ground Floor. Room I (right). *Rembrandt*, **Portrait of Burgomaster Six, the head completed, the rest broadly sketched in a masterly manner (1654); *Mierevelt*, Portrait (1513); *Jac. van Ruysdael*, Torrent; *Jan Steen*, 'Girl eating oysters; *Nic. Maes*, Portrait (1674); *Fr. van Mieris* (?), 'Oyster-party; *M. Hobbema*, 'Wooded landscape; *Mierevelt*, Portrait (1612); *Lucas van Leyden*, Two small portraits; at the door, *Rembrandt*, 'Dr. Ephraim Bueno, a Portuguese Jew (1647; the smallest painting by Rembrandt, being only 8 in. in height); *Fr. van Mieris*, 'Music-lesson; *Rembrandt*, 'Anna Weymer, mother of Burgomaster Six (1641). On the table are two drawings by *Rembrandt*, sketches for the above-mentioned portrait of Jan Six and for the well-known engraving of 1647. Fine furniture. — Corridor. *Artus Quellin*, 'Marble bust of Professor Nic. Tulp (1658; p. 323); *Gov. Flinck*, Margareta Tulp, daughter of the professor, wife of Jan Six (1656). — Hall. *Mierevelt*, Portrait, supposed to be of the father of Hugo Grotius; *P. Saenredam*, Church of St. Bavo at Haarlem; *C. van der Voort*, Prof. Nic. Tulp; *F. Bol*, Dead child (1659); *P. Saenredam*, The Buurkerk at Utrecht; *Paul Potter*, 'Equestrian portrait of Dirck Tulp (1653). Round Delft tiles. — Dining-Room. *G. Terburg*, 'The letter-writer; *A. van Ostade*, 'Fish-

market (1672); *N. Elias*, Nic. Tulp (1633); *A. Cuyp*, *River-scene by moonlight; *J. G. Cuyp*, Two portraits (1638?); *J. van Ruysdael*, Winter-scene; *Nic. Maes*, *Eavesdropping (1657); *G. Berckheyde*, The Heeren-Gracht (p. 377); *Fr. Hals*, Nic. Tulp (1641); *Th. de Keyser(?)*, The Tulp family; *A. de Lelie*, Picter van Winter, founder of the collection; *Jac. van Ochtervelt*, Oyster-feast; *B. Maton*, The bailiff; *Nic. Berchem*, Othello and Desdemona; *Mierevelt*, William the Silent and his fourth wife, Louise de Coligny; *Rachel Ruysch*, Flowers; *D. Santvoort*, Portrait (1645). — ANTEROOM. *Es. van de Velde*, Prince Maurice and Prince Frederick Henry with the King and Queen of Bohemia (p. 444) at the Kermesse in Ryswyk (1625); *Willem Key*, Pietà (1553); *C. Troost*, Misplaced tenderness. The glass-case contains valuables of various kinds: silver *Goblet in the shape of a tulip, by *Lutma*, goblet by *Wichmann*, miniatures, etc.

First Floor. On the STAIRCASE: *B. van der Helst*, *Sketch for a corporation-piece. — ROOM I (lighted from above): *A. van de Velde*, *Coast-scene; *Paul Potter*, *Cattle (1647); *G. Dou*, Dentist; *P. Saenredam*, *Old Church of Our Lady at Utrecht (1662); *G. van den Eeckhout*, The woman taken in adultery (1661); *J. B. Weenix*, Italian harbour; *Jan Vermeer*, **Street-scene; *Rembrandt*, Joseph relating his dreams (1636); *Rachel Ruysch*, Flowers (1739); *Jac. van Ruysdael*, *Woodland scene; *A. de Lorme*, *Groote Kerk at Rotterdam (1657); *Jan Both*, *Fisherman; *P. de Hooch*, Interior (housewife giving out the washing; 1663); *J. Hackaert*, Stag-hunt; *A. van der Neer*, *Moonlight scene; *Jan. Luiken*. Lace-maker; *J. Jordaens*, Adoration of the shepherds; *Jan van der Heyde*. *View of Delft with the Oude Kerk; *C. de Man*, Weighing gold; *P. Saenredam*, Sermon in the Church of St. Bavo at Haarlem; *Ph. Wouverman*, *Market-scene; *Jan Steen*, *Wedding-procession (1653); *A. Beerstraten*, Church of St. Olof at Amsterdam (1645); *J. de Bray*, *Portrait (1662); *G. Houckgeest*, Tomb of William the Silent in the Nieuwe Kerk at Delft; *A. van Everdingen*, Snow-scene; *Is. van Ostade*, *Winter-scene; *Q. van Brekelenkam*, *The grandmother; *W. van Mieris*, The trumpeter, The toper (both 1706); *A. van de Velde*, Cow drinking (1669); *S. Koninck*, The scholar (1646).

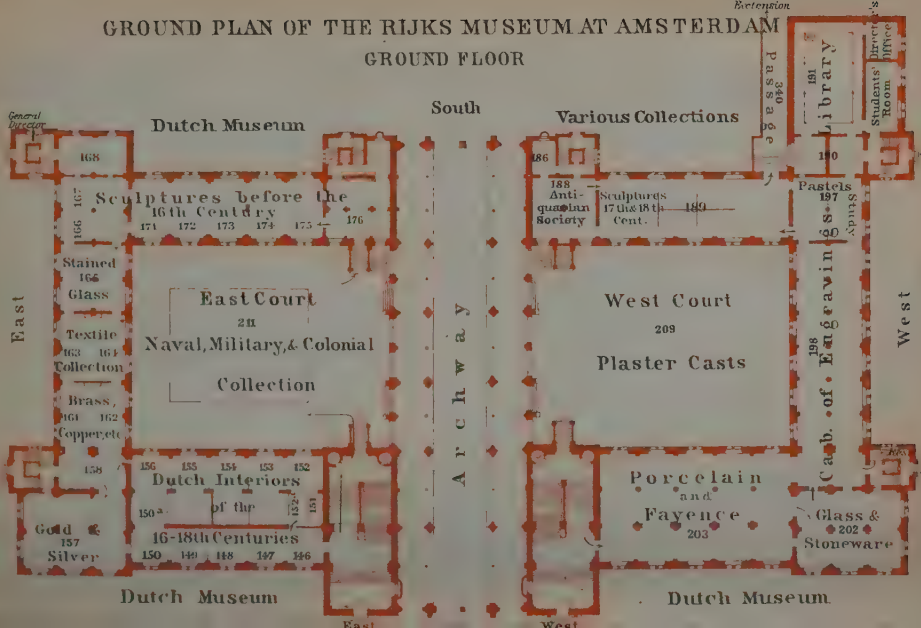
The **Fodor Museum** (Pl. E, 5), Keizers-Gracht 609, was founded by a wealthy merchant of that name (d. 1860). It consists of 161 modern paintings, about 300 drawings by old masters, and about 100 engravings. Among the paintings, most of which date from the second half of the 19th cent., are a number of admirable cabinet-works by French artists. Admission, see p. 367; visitors ring at the door to the left; catalogues (1873), 50 and 25 c. Director C. G. t'Hooft.

I. ANTEROOM. To the right: 59. *J. B. Madou*, Capture of a poacher (1840); 109. *E. Verboeckhoven*, Cattle (1840). — To the left of the entrance: 122. *J. Beaume*, Monks of the Great St. Bernard (1845).

II. MAIN ROOM. Over the door, 74. *N. Pieneman*, Portrait of C. J. Fodor, the founder of the gallery. To the right: 80. *Ary Scheffer*, Greeks of the War of Liberation. — 128. *A. Decamps*, Horses at pasture; 152. *A. Achenbach*, Rainy landscape with mill (1853); 27. *Gallait*. Woman and two children resting; 79. *W. Roelofs*. Dutch landscape; 136. *E. Fichel*, Connoisseurs in a studio; 58. *H. Leys*, Old Flemish inn (1843); 158. *Pettenkofen*. After the duel; 147. *Meissonier*, Monk by a death-bed (1853); 13. *J. Bosboom*, Monk playing the organ; 135. *E. Fichel*, Chess-players (1858); above, 73. *Pieneman*, William III., King of the Netherlands (1859). — *131. *A. Decamps*, Flock of sheep in stormy weather (1843); *124. *Rosa Bonheur*, Team of horses (1852); between these, *129. *Decamps*, Turkish school (1846); 110. *Ch. Verlat*, Dog and cockatoo; 77. *Ch. Rochussen*, Dog-waggon (1850); 15. *J. Bosboom*, Administration of the Sacrament in a church at Utrecht. — 119. *Ant. Woldorp*, Church-interior (1845); 132. *E. Delacroix*, Copy of Van Dyck's equestrian portrait of General Moncada in the Louvre; 127. *A. Decamps*, Sportsman in a wood (1842); *146. *Marilhat*, Caravan crossing a river; 111. *Ch. Verlat*. Fox in the poultry-yard; no number, *J. Bosboom*, Church in Haarlem; 141. *Th. Gudin*,

GROUND PLAN OF THE RIJKS MUSEUM AT AMSTERDAM

GROUND FLOOR



Scottish coast (1859); 133. *N. Diaz*, Nymph and Cupid (1851); 81. *Ary Scheffer*, Christus Consolator (Luke iv; 1837); *130. *A. Decamps*, Town in Asia Minor (1846); 153. *A. Calame*, Landscape; 157. *A. Pettenkofen*, Gipsy (1857); 137. *Robert-Fleury*, Palissy the potter (1843). — 125. *Rosa Bonheur*, Landscape with sheep.

III Room. In the radiating frames are modern and ancient drawings, water-colours, and views in Amsterdam. — In the Corridor are modern water-colours by *Marilhat*, *A. Decamps*, *H. Leys*, *J. Bosboom*, and others. — Room IV, Drawings by *Rembrandt* and *Rubens*. *Th. Géricault*, Raft of the 'Medusa', sketch for the celebrated picture in the Louvre.

The Walloon Orphanage (*Walenweeshuis*; Pl. 19, E, 5), at the corner of the Prinsen-Gracht and Vyzel-Gracht, deserves a visit on account of the regent-pieces by *B. van der Helst*, *W. Vaillant*, and *A. van den Tempel*.

The most important streets in the S. quarter of the town are the bustling Utrechtsche Straat (Pl. E, F, 4, 5), leading from the Rembrandt-Plein (p. 377) to the Frederiks-Plein, the *Vyzel-Straat* (Pl. E, 4, 5), and the Leidsche Straat (Pl. D, 4, 5), leading from the Konings-Plein to the Leidsche Plein (see below).

In the Frederiks-Plein (Pl. F, 5) is the **Paleis voor Volksvlyt** ('Palace of Industry'), a glass and iron structure by *Cornelis Outshoorn*, with a dome, 190 ft. high, surmounted by a statue of Victory, and a hall, capable of containing 6000 visitors, for exhibitions, concerts, and theatrical performances (see p. 365). Behind the Paleis is a garden, round which runs a covered *Gallery*, with shops, café, etc. — The adjacent *Hooge Sluis* (Pl. F, 5) commands pretty views of the Amstel. Tramway to the Zoological Garden, see p. 365 (No. 10).

From the Frederiks-Plein the Wetering-Schans (Pl. E, D, 5) leads to the W., passing near the Ryks Museum (see below), to the busy Leidsche Plein (Pl. D, 5), an important tramway-centre. The *Stads Schouwburg* (p. 364) here, constructed in 1890-94, is entirely of stone and iron. — To the S.W. we may proceed by the Singel-Gracht (p. 369), along the Stadhouders-Kade (l.), and past the Vondel Park (p. 405) to the *Ryks Museum*.

d. The Ryks Museum.

Tramways (p. 365): Nos. 2 & 3 as far as the Hobbema-Straat; No. 4 to the intersection of the Vyzel-Straat and the Wetering-Schans.

The ***Ryks Museum** (Pl. D, E, 6), an imposing brick and stone building covering nearly 3 acres of ground, was erected in 1877-85 from the plans of *P. J. H. Cuypers* in the Dutch Renaissance style of the first half of the 16th century. The Principal Façade (N.) is turned towards the Stadhouders-Kade. The sculptures with which it is adorned are by *Frans Vermeylen* of Louvain and *Bart van Hove* of Amsterdam. The central gable, which is flanked by towers, is surmounted by a statue of Victory by Vermeylen. The alto-relief above the archway contains an allegorical figure of the Netherlands, receiving the homage of the Dutch artists. The figures in encaustic

painting (designed by *G. Sturm*), in the pediment and on the towers, symbolize the Dutch towns and provinces. — The Museum is almost exclusively devoted to the illustration of Dutch art and life. Admission, see p. 367. — The general director ('Hoofd-Directeur') is Baron B. W. F. van Riemsdyk.

Catalogues. Illustrated Catalogue of the Pictures in English (1905; with appendices down to 1908; 1 fr. 20 c.) or in Dutch (1909; 1 fl.). There are also catalogues (in Dutch only) of the Furniture (1907; 50 c.), the Sculptures (1904; 20 c.), the Gold & Silver Work (1902; 20 c.), and the Textile Collection (1903; 25 c.), besides a general guide to the entire museum (1910; 50 c.). These are all for sale at the entrance and in the anteroom of the first floor, where also photographs of the more important pictures may be purchased.

On the groundfloor of the W. wing is a *Restaurant*, which closes ½ hr. after the Museum. Entrances from the Cabinet of Engravings (p. 385) and from Room No. 265 of the picture-gallery, as well as from the street.

Ground Floor.

In the Eastern Half of the Ground Floor, to the left of the archway, is the Dutch Museum *(Nederlandsch Museum voor Geschiedenis en Kunst)*, which presents an interesting survey of industrial art in the Netherlands from the time of Charlemagne to the beginning of the 19th century (director, Mr. A. Pit). We enter by the E. main entrance (comp. the ground-plan). The *Hall* (sticks and umbrellas given up, to the left) is adorned with a group of David and Goliath (17th cent.). To the right is the staircase to the collection of ancient paintings (p. 387); to the left, the entrance to the Domestic Interiors (p. 384). We, however, proceed in a straight direction and descend a flight of steps to the —

Military, Naval, and Colonial Collections, in the East Court, which is covered with a glass roof. On the N. side, with which visitors must begin on Sun. and holidays, is a collection of weapons and uniforms, continued on the E. side: Fortress-guns of the 17-18th cent.; halberds; small banners of the Dutch provinces in the 17th cent., with coats-of-arms painted on silk; military and sporting pieces; mail-shirts of the 15th cent.; helmets, armour; models of guns; uniforms belonging to King William III. and his sons; uniforms, weapons, and equipments of the Dutch army. Above are captured English and Spanish naval flags. On the E. side, to the right, Room from the house built for himself by the architect *Jacob van Campen* (p. 369) at Amersfoort; within is a model of the Royal Palace (p. 372). Adjacent is a room from Hindeloopen (p. 415).

The Naval Collection occupies the S. and W. sides. Models of dry-docks, windlasses, etc. On the wall to the right, portraits of presidents of the Dutch East India Company (p. 368); to the left, pictures of the Company's factories (17th cent.); torpedo; relief of the dockyard at Hellevoetsluis; old firearms from Lombok (comp. p. 383); costly cannon presented to the Dutch Government by a Javanese prince (1745); several small field-pieces (17th cent.).

Model of the monument (designed by *Cuyper*) erected in Batavia to the Dutch who fell in Acheen (Sumatra) in 1873-80, with a statue by *Bart van Hove*. Captured Indian guns and guns which belonged to the Dutch East India Co. in the 17th and 18th cent.; mortar of the second half of the 14th cent.; two elegant little cannon of 1678, and a handsome piece bearing silver-gilt initials and the Saxon arms, probably presented to Stadtholder William III. (d. 1702). Above are Swedish flags, captured in 1658 by Admiral Wassenaar.

In the glass-cases to the right of the entrance to the central part of the court are the *Relics of the Expedition of Barents and Heemskerck* (comp. p. 374), who explored Nova Zembla in 1596 in an attempt to find a N.E. passage to China round the N. Cape. Barents died on Nova Zembla in June, 1597, in consequence of the hardships of the winter spent there; and the relics were discovered in his winter-house on the island in 1871 and 1876 by Capt. Karlsen, a Norwegian navigator, and Charles Gardiner, an Englishman.

In the middle of the court is a large collection of *Models of Ships* of different periods.

The following may be mentioned. The cruiser 'Prins Willem', built in 1651. In the middle row: Man-of-war (70 guns), built in 1698. In the row to the right, 353. 'Mercury', a ship of the line of 58 guns (1747). In the wall-cabinet at the back, Models of Baltic craft of the 18th century. To the extreme left, Galley built in Holland for Peter the Great. In the small side-gallery are models of turret-ships, monitors, and other modern vessels. On the right side is a tin dish that belonged to *Dirck Hartog* (1616), discoverer of Australia. In the centre of the E. wall, above, is a coat-of-arms from the stern of the British flag-ship 'The Royal Charles', captured by the Dutch in 1667 in their expedition to Chatham and broken up in 1673. Numerous other models illustrative of the art of ship-building and parts of ships are exhibited in the cabinets.

A staircase in the S.W. angle of the court, opposite the entrance, descends to the badly-lighted Basement, in which are tombstones, fragments of architectonic and other sculptures, artistic iron-work, ornamental stove-slabs, and bells; also, reproductions of the crypts of several ancient Dutch churches. — From the same corner of the court another staircase ascends to the —

Sculptures before the 16th Century. The rooms here were originally intended to accommodate the ecclesiastical section of the Museum, and in their architecture and decoration they illustrate the development of church-architecture in the Netherlands, from the Carlovingian period, through the Romanesque, early-Gothic, and late-Gothic periods, to the 'Protestant' style of the 17th century.

Room 176. To the right is a sculptured tympanum, of the end of the 10th cent., from the abbey of Egmond (p. 411), representing Count Dietrich II. of Holland and his mother before St. Peter; Romanesque and Gothic fonts (12-15th cent.). — The following large room is divided by pillars into five sections.

Section 175. Specimens of smith's work (16-17th cent.). — Section 173. In the middle, to the right, is an embroidered antependium of the 15th cent.; wooden sculptures of the Dutch and German schools, some of them painted (15-16th cent.). Italian

furniture, terracottas, and works in stucco. To the right, by the window, is a coloured stucco relief after *Donatello* (Madonna Pazzi). — Section 172. On the stand by the window are Dutch wooden sculptures representing the Bearing of the Cross and the Visitation (end of the 15th cent.). In the middle are ten bronze *Tomb Statues of members of the Burgundian royal house, by *Jacques de Gérines* of Brussels (d. 1462 or 1463). — Section 171. Altar with an antependium of ca. 1400. On the stands by the window are wooden sculptures from the organ-case of the church of Naarden (after 1500). In the middle are Dutch and German wood-carvings (15-16th cent.) and a stone Pietà (Dutch). On the side next the court is a Florentine 'cassabanca', or chest used also as a seat (ca. 1500).

Rooms 167 and 166. The central pillar is a reproduction from the church at Wouw. Beside the entrance to Section 166: Engraved copper tablet from the tomb of Gysbert Willemsz de Raet (d. 1505) in the Church of the Holy Sepulchre at Gouda. Gothic *Pulpit from the convent-church at Uden (end of the 15th cent.). Embroidered antependium. Three *Cases* contain ecclesiastical vessels, candelabra, censers, monstrances, and chalices, chiefly of the 15th cent.; in the second case, Byzantine horn, crook of a bishop's staff (French, 16th cent.), and other ivory carvings. On the left of the pillar is a design in stucco, by *Jac. della Quercia*, for the 'Justitia' on the Fonte Gaia at Siena; on the right, Death of the Virgin, a wood-carving of the second half of the 15th century. In the corner-cabinet, opposite, are fragments of a Gothic altar from the church of Soest, near Utrecht (end of the 15th cent.).

Room 165. *Stained Glass.* The W. (left) stained-glass windows are from the Oosterkerk at Hoorn, the first showing the arms of Alkmaar (1573), the second representing the sea-fight off Hoorn between the Dutch and the Spaniards in 1573. The N.E. window (opposite), from the convent of St. Agatha, has a kneeling portrait of Prince Maurice of Orange. The S.E. window is from the Protestant church at Oostburg. Pulpit from the church of Susteren (after 1600). Model of the organ of the Lutheran church at Amsterdam before the fire of 1823. — Show-cases with bindings and leather-work of the 16th and following centuries.

The following room (164, 163), constructed in the style of a Dutch council-chamber of the 14th cent., now contains the *Textile Collection*, including both ecclesiastical and secular specimens (catalogue, see p. 380). Large Gothic cupboard, from a chapter-house in Utrecht (14th cent.); above, two pieces of tapestry (end of the 15th cent.), with fantastic scenes from the Burgundian court. Oriental carpets, ecclesiastical vestments, and costly textile fabrics. On a stand beside the Gothic cupboard is a *Portion of a chasuble, with a representation of the Death of the Virgin (ca. 1500).

Rooms 162, 161, arranged in imitation of a 15th cent. room

in the town hall at Zwolle, contain four cases with *Brass*, *Copper*, *Bronze*, *and Tin Articles*, and specimens of *Smiths' Work* (16-17th cent.). The balustrade round the chimney-piece is adorned with original heads (lions, dogs, etc., as shield-bearers), from the ancient Court of Holland at The Hague, founded by Charles the Bold. On the walls, Flemish tapestry, of the 17th century. On the side next the window are an Oriental mortar of the 13th cent. and a Sassanide basin.

Room 158. On the walls are pictorial representations on plaques of Delft porcelain. To the left are the double-portals of a house at Rotterdam (ca. 1650), in carved wood, painted green. Opposite is a similar door. — The adjoining room, to the right (kitchen), contains a fine spiral *Staircase* (end of the 17th cent.). — A modern wrought-iron door leads to —

Room 157, containing the collections of ***Works in Gold and Silver**, testifying to the wealth of Holland in the 16-18th cent. (catalogue, see p. 380). On the walls, old tapestry.

Wall Case to the left. Children's playthings in silver.

Central Case 1. Treasures from the island of Lombok, near Java, captured in 1894.

Case 2 (window-wall). Large silver dish and tankard, formerly in the possession of Admiral Tromp (p. 312). Spanish *Copper, once in the possession of William the Silent (first half of the 16th cent.).

Case 3. Five *Reliefs in chased silver, with scenes from the life of General Spinola, by *Matth. Melin* (ca. 1630). a Flemish master; *Atlas supporting the globe, a silver statuette by *Paul van Vianen* (1610), with a beautiful relief of the Sleeping Argus in embossed silver. Articles formerly in the possession of Admiral de Ruyter, including an enamelled gold goblet, presented by the Dutch Estates, to commemorate the ascent of the Thames by his fleet in 1667 (p. xl); Limoges and other enamels (12 17th cent.), among them a curious rendering of the Judgment of Paris (1520).

Case 4 (within a railing). Treasure of the Sultan of Lombok (see above); short sword from Madura, with gemmed hilt and golden scabbard; Singalese sword with golden scabbard.

Case 5. Silver cups and dishes. *Silver cup of Mexican workmanship, captured with the Spanish silver fleet in 1628 by Admiral Piet Hein. — *Case 6.* Ecclesiastical vessels; silver bust (reliquary), by *Elyas Scerpswoert* (1362).

Cases 7 & 8. *Silver plate and other valuables belonging to the city of Amsterdam: drinking-horns, including the fine silver *Drinking-horn of the guild of St. Joris (1566), which appears in Van der Helst's painting of the Banquet of Arquebusiers (p. 389); silver-mounted drinking-horn (1565) of the Guild of St. Sebastian, which appears in Van der Helst's painting of the presidents of the Guild (p. 393); corporation chains and batons; five silver-gilt stands for tumblers (1606); ornamental *Dish and goblet, by *Adam van Vianen* (1614).

Case 9. Silver articles belonging to guilds and corporations (15th and 18th cent.). Art cabinet from Augsburg (beginning of the 17th cent.). — *Case 10.* Silver ware, chiefly from Augsburg. — *Cases 11 & 12.* Silver dishes from Lombok (see above).

By the two *Central Pillars*. Engraved medallions; instruments of precision. Works in silver filigree; ornaments. — *Window Cases.* Plaquettes of lead and bronze (German and Dutch; 16th cent.); watches, snuff-boxes, bonbonnières, knives, forks, and spoons.

In the *Corner Cupboard* by the window, Oriental weapons and ornaments; works in silver filigree. *Corner Cupboard* on the rear wall, Spoons.

Returning to Room 158, we turn to the right and enter the section devoted to —

Dutch Interiors, illustrating the development of domestic arrangements from the 16th to the 18th century. — Room 156 (badly lighted, as are also the following rooms 155-151). Wall-panelling (early 17th cent.); Dutch cabinets (late 17th cent.). — Room 155. Wall-panelling and chimney-piece from Dordrecht (1626). The ceiling (Morning and Evening, probably by *Th. van der Schuer*, about 1678) is from the bedchamber of Queen Mary of England, consort of William III., formerly in the Binnenhof at The Hague. Gilt-leather hangings and other furniture of the same period. — Room 154. Panelling and chimney-piece from the early half of the 17th cent.; ceiling from the apartments of the Princess Mary Henrietta Stuart, wife of William II., at The Hague. Gilt-leather hangings and other furniture of the latter half of the 17th century. The chimney-piece is *en suite* with the panelling in Room 156. — Room 153 represents an apartment in the style of Louis XIV. (end of the 17th cent.). The ceiling, by *G. de Lairesse* of Amsterdam, representing Apollo and Aurora, is from another room. In the middle are chairs of the 16th and 18th centuries. On the wall are two painted artistic cabinets. By the window, objects in mother-of-pearl.

Room 152. Ceiling from the Governor's palace at Leeuwarden (latter half of the 17th cent.); leather hangings of the early 18th century. Thrones used by the Governors (18th cent.). — The wall-case contains ivory carvings from India and China. — Cabinet 152a (adjoining). *Chinese Boudoir* from the Governor's palace at Leeuwarden (first half of the 18th cent.). — Room 151. Ceiling and chimney-piece of the end of the 17th century. Gilt-leather hangings of the 18th century.

Room 146. Rococo cabinet. Fine stained glass of the 16th cent. in the window. — Room 147. Panelling of about 1500 (nearly all 'restored'). Chimney-piece from Utrecht. Gothic furniture of the 15th century. Bronze chandelier (15th cent.). Cupboards including a fine carved sideboard of the end of the 15th century. — Room 148. Renaissance furniture of the 16-17th centuries. Tables, chairs, cupboards. Stained glass. — Room 149. Panelling, chimney-piece, and bedstead; Italian settle. By the window are two bed-posts of ca. 1530. Over the door to the next room is a Dutch carved wood frieze, representing the history of Lot (end of the 16th cent.). — Room 150. Large ebony cabinet, of about 1630. Stained glass of 1600. — Room 150a (to the right). Bedstead and chimney-piece of the 17th century.

The Western Half of the Ground Floor, to the right of the large archway, contains a variety of collections. — From the hall of the Western main entrance we turn to the right and enter —

Room 203, which contains the important and valuable collection of ***Porcelain and Fayence.**

To the right and left of the entrance, in frames, Dutch tiles. — By the entrance-wall, Group of large Chinese and Japanese vases in front of silk hangings with Chinese patterns (European work of the 18th cent.). The furniture in the middle of the room dates from the 17th, 18th, and early 19th centuries. — The outer (left) row of glass-cases contains *Chinese and Japanese Porcelain;* Cases 1 & 2. *Blue Chinese Ware;* Case 3. *Green Porcelain;* Case 4. *Japanese Porcelain;* Case 5. So-called **Royal Blue Porcelain;* Case 6. *Chinese and Japanese Porcelain,* including specimens of the so-called *Chine de Commande;* Case 7. *Dutch Porcelain.* By the S. window-wall are fayence and porcelain of different kinds.

The cases by the window-wall and those of the outer row to the right contain *Delft and other Dutch *Fayence.* In the cases at the end of the room are *Turkish and Oriental Fayence* (Damascus dish of the 15th cent.). Two cases contain fine *Italian Majolica* (15-16th cent.).

Room 202 (corner-room) contains the important collection of **Glass** (r.) and **Stoneware** (l.).

In Case 1 (to the left) is *Dutch Glass* (17-19th cent.), with engraved designs. Case 2 (r.) contains glass with designs curiously cut and embellished by the diamond-point (17-18th cent.), including numerous fine examples. Case 3. Cut glass, including a so-called 'Hedwig's Cup', a Sassanide work of the 11th cent., with figures of animals. Cases 4 & 5. Cut glass (17-18th cent.), mostly Dutch. Case 6. *Venetian Glass,* with German and Dutch imitations. Case 7. Drinking-glasses and caraffes of various origins. — Case 8. Goblets and so-called 'Berkemeyer'.

The other cases contain *German Stoneware* from the Lower Rhine (Raeren, Frechen, Siegburg), Nassau (Westerwald), and Franconia (Kreussen). — Fine chimney-piece in a pseudo-classical style, by *Phil. Vinckboons.*

The ***Cabinet of Engravings** (*Prentenkabinet;* Rooms 198, 197), contains a highly valuable collection of about 400,000 plates (many unique examples), about 4000 drawings, a historical atlas of the Netherlands, and a collection of portraits of the house of Orange. Director, Mr. E. W. Moes. The most important plates are exhibited in selections (frequently changed). Special rooms are reserved for students. — The library extends through all three floors of the building.

The staircase to the right, at the beginning of the print-room, descends to the *Restaurant* (p. 380).

Adjoining the Cabinet of Engravings on the E. is Room 189, containing paintings and sculptures. In the N. part of the room are a few portraits of artists (No. 2926 in the second section, *Daiwaille,* Pastel-portrait of himself) and some paintings by *Adr. de Lelie,* representing meetings of the 'Felix Meritis', or Academy of Art, founded in 1788, and a few unimportant modern paintings. To the right is a passage leading to the annexe (p. 386).

In the E. part of the room are **Sculptures of the 17th & 18th Centuries.** By the entrance-wall: *177. *Hendrik de Keyser,* Bust of the wine-merchant Coster (1608); 178. Coloured terracotta bust of an unknown man (1606); No number, *Jos. Chinard,* Bronze bust of J. M. Chalier, the revolutionary; *R. Verhulst,* Busts of a man and his wife. — By the right window-wall and by the rear-wall are the original red terracotta *Models of the sculptures on the Raadhuis

(p. 375) by *A. Quellin*, which are much more characteristic of the master's style than the marble reproductions. — In the middle: 133. *H. de Keyser* (?), Figure of Madness, from the Dolhuis mentioned at p. 403. Under glass: *H. de Keyser*, Model for the recumbent tomb-figure of William of Orange (p. 312). — The two glass-cases on the window side contain small Italian bronzes of the 15-16th cent.: 162. Cast from the wax model of *Michael Angelo's* bronze statue of David (1502), which was taken to Blois in 1508 and afterwards disappeared. In the case to the right are ivory carvings: 210. *G. van Opstal*, Family of satyrs (relief); *Fr. Bossuit*, 211. Death of Adonis, 212. Guitar-player. In the last case are sketches in clay (17-18th cent.). By the wall next the court, *Ant. Rossellino*, Marble portrait-head.

We next enter two rooms (Nos. 188 and 186 on the Plan) occupied by the **Antiquarian Society** (p. 377). The fine old furniture and leather hangings of these rooms date from the 17th cent.; they contain also a few paintings. Among the last are: 62. View of Egmond Castle (16th cent.); 166. Portrait of Burgomaster Pieter Dirksz of Edam (1583), surnamed 'Langebaard'. (For the staircase, which leads to the rooms with Dutch Costumes, etc., see p. 387).

The WEST COURT contains *Plaster Casts* of older works, the most interesting of which are those from Dutch works of art. In the centre is a late-Gothic oaken rood-screen, from the church of Helvoirt (ca. 1500). On the upper part of the W. wall is the colossal organ-case from the Lutheran church at Amsterdam, with woodcarvings by Ph. Tideman. The organ-cases from Scheemda, Utrecht, etc., are originals also.

The PASSAGE (340) beginning in the N. part of R. 189 (p. 385) contains a few modern historical paintings and leads to the —

Annexe. ROOM I (342). Dutch and other modern paintings. To the right: 558a. *L. Bonnet*, Fransen van de Putte, the statesman (1879). Second wall: 1352. *J. C. K. Klingenberg*, Market-place in Nymwegen (1877); 377. *D. A. C. Artz*, Orphanage at Katwyk; 581. *J. W. van Borselen*, Landscape (1868); 1286. *Joz. Israëls*, Portrait; 2226. *C. Springer*, Stadhuis at Veere (1861). Third wall: 2188. *Therese Schwartze*, General Piet Joubert; 942. *P. J. C. Gabriel*, Landscape; 516a. *C Bisschop*, Young lady at a window; 1287. *Joz. Israëls*, Veltmann, the actor; 1019. *J. H. L. de Haas*, Cattle (1884); 532. *B. J. Blommers*, The knitter; 2547a. *Jon Veth*, Messchaert, the singer; 376. *D. A. C. Artz*, At grandmother's; 1742. *A. Neuhuys*, The lovers. Fourth wall: 2186. *J G. Schwartze*, Portrait (1856). — ROOM II (343), with a wooden ceiling of 1631 from Dordrecht, contains portraits of the 17th century. 928. *Gov. Flinck*, Joost van den Vondel, the poet (p. 405); 1371-1373. *Phil. Koninck*, Vondel; 1092. *Frans Hals*, John Barclay. — We ascend the steps to CABINET IV (349), in which are 18th cent. paintings by *J. B. van Moer* (views in Turkey and scenes of Turkish life, 1727), *C. Troost*, *J. Quinkhard* (1969. The Musician; 1756), *W. Hendriks* (1161. Portrait group), and others. — ROOM V (344). Paintings of the 19th century. To the right: 1192. *Ch. H. Hodges*, King Louis Bonaparte (1809). Second wall: *W. J. van Troostwyk*, 2329. Landscape, 2331. Old gate in Amsterdam (1809); 1351. *P. R. Kleyn*, Park of St. Cloud (1809); 1194. *C. H. Hodges*, Bilderdyk, the poet (1809). Third wall: 1862. *J. W. Pieneman*, Colossal painting of the Battle of Waterloo; in the centre is the Duke of Wellington with his staff and the wounded Prince of Orange, afterwards King William II. (painted in 1824). Fourth wall: 2621. *J. Weissenbruch*, Town-gate of Leerdam. — ROOM VI (345), an

GROUND PLAN OF THE RIJKS MUSEUM AT AMSTERDAM

FIRST FLOOR

old-fashioned and badly-lighted apartment, contains a few old paintings of little note. Thence we may ascend to a CABINET (347), with comparatively worthless pictures of the first half of the 19th century.

The staircase descending from the rooms of the Antiquarian Society (p. 386) leads to the right to a CORRIDOR containing *Plaster Casts* of modern Dutch sculptures. The passage to the left, passing a room with the collection of *Dutch Costumes*, leads to the —

Collection of Domestic Articles. ROOM I (337). Old musical instruments. — ROOM II (336). Toys. — ROOM III (334). *Collection of Costumes*, including ladies' and gentlemen's costumes of the late 18th cent., in admirable preservation. — ROOM IV (332), in the style of Louis XV., with a ceiling-painting by Jac. de Witt, contains memorials of the princes of the house of Nassau-Orange, Cornelis de Witt (p. 329), and the naval heroes, Corn. Evertsen, De Ruyter, Piet Hein, and others. Also two so-called doll's houses (see p. 412). — ROOM V (331). *Dutch Carriages and Sledges*, chiefly of the 17th and 18th cent., some adorned with carving and painting; carriages upon runners, of the kind once common in Holland; sedan-chair of the 18th cent.; hunting-cart with paintings by Aart Schouman (18th cent.); berlin of King William I.; two elegant Dutch chaises, of the kind still used in trotting-matches and (in a modified form) in the country.

FIRST FLOOR.

The staircases in the E. and W. vestibules lead to the first floor, which is almost entirely occupied by the ***Gallery of Ancient Paintings.** The Museum collection of paintings *(Schilderyen-Verzameling)*, consisting mainly of Dutch works, is, next to the gallery at The Hague, the finest in Holland. It was founded by King Louis Bonaparte, who caused those works of art belonging to the Prince of Orange that had not been removed to Paris in 1795 to be collected in the Huis ten Bosch at The Hague (p. 339), and afterwards to be taken to Amsterdam when his residence was transferred to that city in 1808. *Rembrandt's* 'Night Watch' and 'Staalmeesters' and *B. van der Helst's* 'Banquet', which are still the chief boast of the gallery, were lent to the collection by the City of Amsterdam in the same year; and it has since been greatly increased by purchases, gifts, and bequests. From 1815 until 1885 the gallery occupied somewhat cramped quarters in the Trippenhuis (p. 374). On the building of the new museum, the royal collection was increased by the addition of the *Van der Hoop Collection* (with numerous masterpieces), and of 165 corporation and regent pieces from the Raadhuis, the Huiszitten-Huis, etc., which convey an admirable idea of the industrious and cheerful race that waged war with the might of Spain during the 16th and 17th centuries. Including the modern pictures (p. 401) the gallery contains over 3000 works, embracing a considerable proportion of mediocre canvases interesting to few but students and historians of art. Alterations in the arrangement of the pictures are remarkably frequent. Catalogue, see p. 380. Director, Baron van Riemsdyk (p. 380).

The large VESTIBULE (No. 212) is adorned with historical mural paintings by *G. Sturm*, busts of distinguished Dutchmen, and fine stained-glass windows, executed by *W. J. Dixon* of London. The

three middle windows refer to the chief periods of Painting, Architecture, and Sculpture, and the two side-windows to the other Arts and to Science, while the twelve upper panes represent the various professions and trades, the seasons, months, etc.

We enter the large Gallery of Honour, which is adjoined by four badly lighted cabinets on each side. We begin with the cabinets to the left and in each cabinet begin to the left.

Cabinet I (No. 247 D). 446. *Adr. C. Beeldemaker*, Return from the hunt, the chief work of this rare master (1653); 923. *G. Flinck*, Four regents of the Kloveniers-Doelen (1642); 126a. *Unknown Master*, Corporation-piece from Dordrecht (ca. 1675); 2249. *Jan Steen*, The devil's safe-guard; 1910. *Paul Potter*, Bear-hunt (1649; practically repainted by J. W. Pieneman).

Cabinet II (No. 246 C). *991. *J. van Goyen*, The Valkhof at Nymwegen (1641); 2076. *J. van Ruysdael*, Torrent; 2562. *Sim. de Vlieger*, Rough sea (1640); 382. *Jan Asselyn*, Swan, as symbol of the watchfulness of Grand Pensionary John de Witt (p. 329); 1632. *Claes Moyaert*, Choosing a lover; *1228. *Melchior d'Hondecoeter*, Poultry; 2547. *Frans Verwilt*, The admiral's son (1669).

Cabinet III (245 B). *1501. *Nic. Maes*, The endless prayer; 1223. *M. d'Hondecoeter*, The menagerie; 399. *J. Backer*, Regents of the Huiszitten-Huis; *927. *Gov. Flinck*, Isaac blessing Jacob (1638); 829. *Karel du Jardin*, Gerard Reynst of Amsterdam, the art-collector; *2615, *2614. *Jan Weenix*, Dead hares; 919. *B. Fabritius*. The architect W. van der Helm of Leyden, with his wife and child (1655).

Cabinet IV (244 A). 1375a. *S. Koninck*, King Solomon worshipping idols; 1123. *J. D. de Heem*, Flowers and fruit; *2469. *W. van de Velde the Younger*, The Y at Amsterdam (1686); 1747. *Adr. van Nieulandt*, Procession of lepers at Amsterdam in 1604 (painted in 1633). — We return along the other side of the gallery.

Cabinet V (244 E). To the left: 550. *Ferd. Bol*, Naaman the Syrian and the prophet Elisha (1661); between these, 890. *Nic. Elias*, Capt. Raephorst and his company; *B. van der Helst*, 1139. Andreas Bicker, Burgomaster of Amsterdam (1642), 1140. Gerard Bicker, judge of Muiden; between these, 363. *Pieter van Anraadt*, The general's farewell; 1459. *J. Lievens*, Allegory of Peace (1652).

Cabinet VI (245 F). To the left: 1296. *Corn. Janssens van Ceulen*, J. P. Reael (1648); 746a. *A. Cuyp*, Barent Grootebroock and his wife, with the town of Batavia in the background; *750. *A. Cuyp* (more probably *Flemish School?*), Cocks fighting; 1233. *G. Honthorst*, The merry fiddler (1623); *921. *K. Fabritius*, Beheading of John the Baptist; 470. *N. Berchem*, The ferry.

Cabinet VII (246 G). To the left: 2289. *Abr. van den Tempel*, Family group (1671); 1370. *Phil. Koninck*, Clearing in a wood (1676); 2250. *Jan Steen*, The disciples at Emmaus; 1222. *M. d'Hondecoeter*, The alarmed hen; 2045. *R. Roghman*, Landscape; above, 362. *P. van Anraadt*, The presidents of the Oudezyds-Huiszitten-

Huis at Amsterdam (1675); 542. *F. Bol*, Three governors of the hospital for lepers; *1084. *Frans Hals*, Married couple in a garden (formerly described as the artist and his wife; ca. 1624).

Cabinet VIII (247 H). To the left: *2129. *D. Santvoort*, Dirck Bas, Burgomaster of Amsterdam, with his family; 452. *J. A. Beerstraaten*, Ruins of the old Stadhuis of Amsterdam after the fire of 1652; 1086, 1087. *Fr. Hals*, Lucas de Clerq and his wife (1635); between these, 2620. *Jan B. Weenix*, Dead deer.

The Room of Honour (243), lighted from above, at the end of the Gallery of Honour, was originally intended for Rembrandt's works, as the dates on the frieze still indicate. The lighting, however, was found to be unfavourable to his masterpiece (p. 390), and in its former place, opposite the entrance, now hangs *No. 1134. *B. van der Helst's* Company of Capt. Roelof Bicker and Lieut. Jan Michielsz Blaeuw, which in point of colouring surpasses the Schuttersmaaltyd.

This picture, which was painted in 1639 for the 'De Haan' Brewery in Amsterdam, comprizes 32 figures arranged in two groups, one of which is seated in front of the brewery, the other standing, while Ensign Pieter Hulft salutes them.

To the right: *1085. *Frans Hals* (1637; completed by *Pieter Codde*), Capt. Reynier Reael's Company of Arquebusiers (the 'Lean Company'), an admirable and characteristic work, full of life and vigour. Above, 828. *Karel du Jardin*, Five directors of the House of Correction sitting and standing at a table, and a servant (1669). The connoisseur will be surprised to find this fine corporation-picture painted by the well-known painter of pastoral subjects.

On the right wall: *M. d'Hondecoeter*, 1219. The philosophical magpie. 1220. Farmyard. Between these —

*1135. *B. van der Helst*, 'De Schuttersmaaltyd', or Banquet of the Arquebusiers ('schutters') of Amsterdam, who on 18th June, 1648, are celebrating the Peace of Westphalia in the St. Joris-Doele, or shooting-gallery of St. George (7⅔ ft. by 18 ft.).

The twenty-five 'schutters', lifesize portraits, are sitting or standing around a richly-furnished table in brisk and joyous mood. In the right corner is Captain Wits, in black velvet with a blue sash, holding a silver drinking-horn (the original now in the Dutch Museum, p. 383) in one hand, and presenting the other to Lieutenant Van Waveren, who wears a handsome pearl-grey doublet, richly brocaded with gold. In the centre of the picture is the ensign Jacob Banning, while to the left a number of other arquebusiers are seen drinking and chatting. The heads are marvellously lifelike and the drawing bold and minutely correct. The details are perhaps more to be admired than the aggregate effect, which is somewhat marred by the uniformly distributed light and the want of contrast. The hands are strikingly true to nature and characteristic of their owners, and it has been not inaptly remarked that if they were all thrown together in a heap there would be no difficulty in restoring them to the figures to which they respectively belong. — Comp. p. lxvi.

On the same wall, 955. *W. de Geest*, Count Hendrik Casimir I. of Nassau, Stadholder of Friesland.

Entrance wall: 892. *Nic. Elias*, Capt. Dirck Theulingh's company (1639); *2616. *J. Weenix*, Dead game (1724). — *1224. *Melchior d'Hondecoeter*, Pelican, ducks, and peacock ('la plume flottante').

'No one has painted cocks and hens, ducks and drakes, and especially chickens, so perfectly as Melchior d'Hondecoeter. He paints such families with insight and sympathy, as Italians paint the mystical Holy Family; he expresses the mother-love of a hen as Raphael expresses the mother-love of a Madonna . . . . Of the eight pictures by Hondecoeter in the Museum of Amsterdam, 'the floating feather' is the most famous. The faintest breath of wind would blow it away'.

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403, 404. *Jan de Baen*, The ambassador Hieron. van Beverningk and his wife (1670), in beautifully carved old frames (1640); 552. *Ferd. Bol*, Abraham entertaining the angels, a large mural painting from a private mansion at Utrecht.

Left wall: 954. *W. de Geest*, Count Ernst Casimir of Nassau; 1340. *Th. de Keyser*, Capt. Cloeck's company (1632); above, 546. *F. Bol*, Instruction (1663).

*925. *Gov. Flinck*, Arquebusiers of Amsterdam celebrating in the St. Joris-Doele (p. 389) the conclusion of the Peace of Westphalia ($16^3/_4$ ft. by $8^2/_3$ ft.), the artist's greatest work, painted in 1648.

The scene is divided into two groups: the figures to the left, nine in all, are issuing from the guild-house; at their head, in black velvet, with a blue sash, is Capt. Jan Huydecoper; to his right is Ensign Nicolaes van Waveren. At the door is the artist himself. At the other side of the picture are eleven figures, headed by Lieut. Frans van Waveren, dressed in black, with a blue sash, who appears to be congratulating the captain.

A short flight of steps beside this picture ascends to an addition made to the gallery in 1906, the three hundredth anniversary of the birth of *Rembrandt Harmensz van Ryn* (p. lxii). In the anteroom are some paintings, including 2552. *J. Victors*, Joseph interpreting dreams (1648); 1634. *Claes Moyaert*, The guest without a wedding-garment; 1426. *P. Lastman*, Christ healing lepers. We then enter the —

Rembrandt Rooms, in which are assembled all the works of the great master belonging to the Museum, with the exception of the two in the Van der Hoop and the Van de Poll bequests (pp. 396, 399).

Room I (243 a). **2016. *Rembrandt's* so-called Night Watch, the master's largest and most celebrated work ($11^3/_4$ by $14^1/_4$ ft.), painted in 1642 for the Kloveniers-Doelen at Amsterdam. It represents Captain Frans Banning Cocq's company of arquebusiers emerging from their guild-house ('doele') on the Singel. The scene is laid in a lofty vaulted hall lighted only by windows above, to the left (not visible to the spectator), an arrangement probably specially adapted to the original position of the painting as it is to its present position. Comp. p. lxiii.

In the middle, in front, marches the captain in a dark brown, almost black costume, at his side Lieutenant Willem van Ruitenburg in a yellow buffalo jerkin, both figures in the full sunlight, so that the shadow of the captain's hand is distinctly traceable on the jerkin. On the right hand of the captain are an arquebusier loading his weapon and two children, of whom the one in front, a girl, has a dead cock hanging from her girdle (perhaps one of the prizes). On a step behind them is Ensign Jan Visser Cornelissen. The other side of the picture is pervaded with similar life and spirit, from the lieutenant to the drummer Jan van Kamboort at

the extreme corner, who energetically beats his drum. In an oval frame on a column in the background are inscribed the names of the members of the guild. The remarkable chiaroscuro that on bright sunny days usually prevails in imperfectly lighted interiors is here reproduced with so much poetic fancy that it was long supposed that Rembrandt intended to depict a nocturnal scene. The peculiar light and the spirited action of the picture elevate this group of portraits into a most effective dramatic scene, which ever since its creation has been enthusiastically admired by all connoisseurs of art. — Each guild member represented paid 100 fl. for his portrait, so that, as there were originally sixteen in the group, the painter received 1600 fl. for his work.

Room II (243 b) contains the following works by *Rembrandt*: 2024. Woman by a brook; *2022. Portrait of a lady (1639); *2020. The stone bridge, a Dutch landscape with sunlight breaking through heavy clouds (ca. 1637-38); 2025. Portrait of his father as an officer (an early copy; the original is in a private collection at Brighton); *2018. The Anatomical Lecture, painted in 1656 for the Anatomical Hall in Amsterdam (p. 323) and seriously damaged by fire in 1723. The only portions preserved of the original are the strongly foreshortened dead body, the arms and hands of Dr. Deyman in the act of demonstrating above the head, and the figure of a second professor, holding the removed portion of the skull.

Room III (243 c). On the main wall, **2017. *Rembrandt*, Syndics of the Guild of the Clothmakers ('de Staalmeesters', literally 'stamp-masters') in 1661 (painted in 1662), from the old guild-house still standing in the Staalstraat (comp. p. lxiv).

Four of the directors are sitting at a table covered with an Oriental cloth, while a fifth appears to be rising impatiently from his seat. In the background is a servant of the guild. Notwithstanding the simplicity of the colours, the prevailing brown hue of the picture, and the absence of strong light, the master has succeeded in producing what may be termed his usual poetry of colour, combined with the most lifelike fidelity.

On the other walls: 1898. *W. de Poorter*, Solomon's idolatry; 877. *G. van den Eeckhout*, Christ with the woman taken in adultery.

From the Room of Honour (243; p. 389) we now proceed to visit the East Half of the First Floor and pass through the Carlovingian Room (No. 236; a reproduction of the Emperor's Hall at the church of St. Servatius at Maastricht, p. 266), to the three rooms (formerly united) containing the —

Gallery of Foreign Masters (No. 235; chiefly Flemish). Room I (235 c). To the left: 1716. *P. Neeffs the Elder*, Church-interior by candle-light (1636); 853. *A. van Dyck*, Repentant Magdalen; *2208. *Fr. Snyders*, Fruit and dead game; 856. *A. van Dyck*, Nicolaas van der Borcht; *2065. *Rubens*, Bearing of the Cross, sketch for the painting at Brussels (p. 110); *857. *A. van Dyck*, William II. of Orange and his consort Maria Henrietta Stuart, daughter of Charles I. (painted in 1641, the year of the artist's death); 736. *G. de Crayer*, Adoration of the Shepherds; 1715. *P. Neeffs the Elder*, Interior of the old Dominican Church at Antwerp (1636); 2066. *Rubens*, Cimon and Pera; 1316. *Jac. Jordaens*, Miracle of the Tribute Money (Matt. xvii, 27); *2209. *Fr. Snyders*, Dead game; 2679. *Jan Wildens*,

View of Antwerp from the landward side (1635; an interesting work); 1315. *Jac. Jordaens*, Satyr playing the flute. — Room 2 (235 b). To the left: *D. Teniers the Younger*, 2295. Temptation of St. Anthony, *2293. Rest, 2292. Guard-room (1641); 2092. *Dav. Ryckaert III.*, Cobbler's stall; 1688. *Murillo*, Annunciation; 367. *José Antolinez*, Madonna in glory; 2066 a. *Rubens*, 'Noli me tangere'; 1831. *J. Ovens*, Portrait (1658); 1317. *Jac. Jordaens*, Flaying of Marsyas; 737. *G. de Crayer*, Descent from the Cross; 646. *Jan Brueghel*, Latona and the peasants; *G. de Lairesse*, 1406. Seleucus and Stratonice. 1407. Antony and Cleopatra. — Room 3 (235 a). To the left: 1528. *Corn. Matsys*, Return of the Prodigal Son (1538); 2595. *M. de Vos*, Man and wife (1570); 2598. *Seb. Vrancx*, Winter-sports on the Scheldt near Antwerp (1622); 650. *P. Brueghel the Younger*, Adoration of the Magi; 21. *German School* (more probably *Joost van Cleef*), Portrait; 1157. *Jan van Hemessen* (?), Ecce Homo; 359 b. *Flemish School* (ca. 1480), Martyrdom of St. Hippolytus; 935. *Fr. Francken II.*, Allegorical representation of the abdication of Charles V. at Brussels in 1555; 2432-2443. *O. van Veen*, Twelve scenes from the insurrection of the Batavians against the Romans. — The next two rooms are devoted to —

Early Netherlandish Masters from the 15th to the beginning of the 17th century. Room 1 (228). To the left: *2189. *Jan van Scorel*, Mary Magdalen; 49. *Cornelis Enyebrechtsz*, Christ bidding farewell to his mother; *Jan van Scorel*, 2190. Solomon and the Queen of Sheba, 2191. David and Bathsheba; between these, 1452. *Lucas van Leyden*, Monk preaching; 130. *Unknown Artist*, Jacqueline of Bavaria (p. 299); 722. *J. C. van Oostzaan*, Saul and the Witch of Endor (1526); *Geertgen tot Sint Jans*, 950. The Sacred Kinship, 951. Martyrdom of St. Lucia, 950 a. Adoration of the Magi (the last two probably school-pieces); 723. *J. C. van Oostzaan*, Crucifixion. Above are corporation-pieces of the 16th century. In an adjoining room (229), on the right, are some unimportant works of the 15th and 16th cent., including 37. *Early Dutch School*, Memorial picture for four lords of Montfort, who fell in battle in 1345. — Room 2 (227). To the left: 5. *P. Aertsen*, Egg-dance (1557); above, 719. *C. Cornelisz*, Adam and Eve (1592); 525. *Abr. Bloemaert*, Rest on the Flight into Egypt (1632); 425. *B. van Bassen*, Sumptuous interior; 2138. *R. Savery*, The stag among the cows; 2683. *Adam Willaerts*, A mountainous coast (1621). *2486. *A. van de Venne*, 'Fishers of Souls', a satirical painting referring to the negotiations with Spain during the twelve years' truce (1609-21): Roman Catholic priests and Protestant preachers in boats let down their nets to catch souls. Among the figures are portraits of the Archduke Albert, his wife Isabella, and several others. Above, 718. *Corn. Cornelisz*, Massacre of the Innocents; 391. *Hendr. Avercamp*, Skaters; *A. van de Venne*, *2488. Princes Maurice and Frederick Henry of Orange at Ryswyk Fair (1618), 2487. The Harbour of Middelburg; no number, *D. Vinckboons*, Organ-

grinder; 2492-2495. *A. van de Venne*, The seasons; 392. *H. Avercamp*, Skaters; 1214. *Gilles d'Hondecoeter*, Rocky landscape (1620). — Farther on are three rooms with —

Dutch Paintings of the 17th Century. Room 1 (226). To the left: 2452. *Es. van de Velde*, The ferry (1622); 897, 898. *N. Elias*, Portraits; between these, *1349. *Th. de Keyser*, The Meebeek-Cruywaghen family; 1659. *P. Moreelse*, Maria van Utrecht, wife of Oldenbarnevelt (1615); 2228. *P. Stalpart*, Mountain-scene (1635); 2099. *P. Saenredam*, Interior of the old Church of Our Lady at Utrecht; 1584. *Mierevelt*, Jacob Cats, the poet (1634); 2536. *J. Verspronck*, P. J. Schout, Burgomaster of Haarlem (1641); 851. *W. C. Duyster*, Marriage-fête in 1616; 2096. *P. Saenredam*, The Groote Kerk at Haarlem (1636); 2130, 2131. *Dirck Santvoort*, Fred. Alewyn and his wife (1640); 743. *A. Cuyp*, Cavalry skirmish; *W. van Valckert*, 2351. Three lady-managers of the Lepers' Hospital (1624); 2353-2355 (above), Scenes from the life at the Orphanage in Amsterdam (1626). — Room 2 (225). To the left: 2561. *S. de Vlieger*, The falconer's return (1637); 2261. *Dirck Stoop*, Hunting-party (1649); 992. *Jan van Goyen*, River-scene (1645); 2713. *Ph. Wouverman*, Riding-school; 1122. *Gerrit Heda*, Still-life (1642); 2566. *H. van Vliet*, Oude Kerk at Delft (1654); 1552 a. *G. Metsu*, Smithy; *794. *G. Dou*, Married couple, in a landscape by *N. Berchem;* the heads are wonderfully lifelike, especially the man's; 745. *A. Cuyp*, Cattle; 2448. *A. van de Velde*, The hut (1671); 1535. *J. van der Meer the Younger*, Sleeping shepherds (1678); *1502. *Nic. Maes*, The dreamer; 1912. *Paul Potter*, Orpheus (1650); 1141, 1142. *B. van der Helst*, Married couple (1646); 450. *A. Beerstraaten*, Old gateway in Amsterdam; *920. *C. Fabritius*, Portrait (1640); 385. *J. Asselyn*, Winter-scene; 2352. *W. van Valckert*, Corporation-piece (1625). — Beyond a dark adjoining Room (222), containing later regent-pieces and portraits, is Room 3 (220), in which are several anatomical subjects and portraits, by *Joach. van Sandrart*, *Jürgen Ovens*, and others. — We return to Room 222 and thence proceed to the right to the room of the —

Guild Portraits and Regent Pieces (214). To the left: 1330. *C. Ketel*, Company of Capt. Dirck Rosecrans (1588); 366. *Corn. Anthonisz* (?), Corporation-piece (1531); 1876. *Aert Pietersz*, Company of Capt. J. de Bisschop (1599); 889. *Nic. Elias*, Four managers ('regents') and the book-keeper of the House of Correction at Amsterdam (1628?); *1136. *B. van der Helst*, Presidents of the St. Sebastian's Guild (1657); *2127. *Dirck Santvoort*, Manageresses of the Amsterdam House of Correction (1638); *1341. *Th. de Keyser*, Company of Capt. de Vries (1633); 1631. *Claes Moeyaert*, Four managers and two manageresses of the Poorhouse (1640). — 893. *N. Elias*, Company of Capt. J. Rogh (1645). — 891. *N. Elias*, Banquet of Capt. J. Backer's company; 1138. *B. van der Helst*, Presidents of the Voetboog-Doele (1656); 2117. *J. van Sandrart*, Capt. van Swieten's

company preparing to escort Queen-Dowager Maria de' Medici (1638); *924. *Gov. Flinck*, Capt. Bas's company (1645); 1137. *B. van der Helst*, Presidents of the Handboog-Doele (1655); 2316. *Corn. Troost*, Inspectors of the Amsterdam Collegium Medicum (1724); 1827. *Jürgen Ovens*, Managers of the Oudezyds-Huiszitten-Huis; 540. *F. Bol*, Managers of the Nieuwezyds-Huiszitten-Huis (1657). — We now turn to the right into the first of the five rooms containing —

Cabinet Pieces (Nos. 219-215), mainly of the 17th century. — Room 1 (219). To the left: 1664. *Jan Mostaert*, Adoration of the Magi; 1498. *J. Gossaert (Mabuse)*, Philip of Burgundy, Bishop of Utrecht (?); 340. *Flemish School of the 2nd Half of the 15th Century*, Our Lady of Mercy; 587. *Hier. Busch*, Quack extracting a stone from a credulous patient's head; 522. *Herri met de Bles*, Paradise; 6. *P. Aertsen*, Adoration of the Shepherds (part of an altar-piece from the Nieuwe Kerk at Amsterdam, 1652); 721. *J. C. van Oostzaan*, Portrait (1533). — Room 2 (218). To the left: *989a. *J. van Goyen*, River-scene (1641); 2202. *K. Slabbaert*, Saying grace; *G. Terburg*, 571, 572. Pastor Van der Schalcke and his wife (1647), 573. Helena van der Schalcke; 1660. *P. Moreelse*, The little princess; 752. *B. Cuyp*, Joseph as an interpreter of dreams; 693. *P. Claesz*, Breakfast (1647); 1661. *P. Moreelse*, The pretty shepherdess; 1721a. *A. van der Neer*, Moonlit scene; *Adr. Brouwer*, *642. Brawling peasants, *641. Peasants drinking, two early works of the period of the master's brilliant colouring; 1894. *C. Poelenburg*, Bathing nymphs surprised; 1933. *P. Quast*, Village-barber; 1403. *P. van Laer*, surnamed *Bamboccio*, The ford; 811. *H. Dubbels*, Calm sea. — Room 3 (217) contains most of the works purchased in 1907 from the Six Collection (p. 377). To the left: 1228a. *M. d'Hondecoeter*, Poultry (1686); 2444a. *A. van de Velde*, Rest (1664); 857a, 857b. *A. van Dyck*, Portraits of Rubens and Casper Gevaerts, sketches in grisaille; 385b. *Jan Asselyn*, The Colosseum at Rome; 473a. *N. Berchem*, Italian landscape; **2528a. *Jan Vermeer*, The milkmaid; 2609a *J. Walscapelle*, Fruit; 2073a. *Jac. van Ruysdael*, The ford; 2719a. *Phil. Wouverman*, Stable; 2553a. *J. Victors*, Greengrocer's shop (1654); *1556a. *G. Metsu*, Woman selling herrings; *1816a. *A. van Ostade*, Skaters at an inn (1650); *1455a. *Judith Leyster*, Lute-player (1629). — Room 4 (216). To the left: *1914. *Paul Potter*, Herdsmen and cattle (1651); **1091. *Frans Hals*, The jovial toper, a very characteristic study (ca. 1625-30); 2707. *Phil. Wouverman*, Brawling peasants, of a brownish tone (youthful work); 1359. *Nic. Knupfer*, Cincinnatus; *1082. *Dirck Hals*, Open-air party, with 26 figures (one of the largest and at the same time one of the finest works of this master, unusually brilliant in colour and attractive); 1918. *Pieter Potter*, Straw-cutter; 822. *Jac. Duck*, Wine-tasters; 593. *Jan Both*, Italian landscape, with ferry; *1455. *Judith Leyster*, Jolly toper (1629); 1834. *Ant. Palamedesz*, Social and musical party; 453. *J. A. Beerstraaten*, Amsterdam in winter. —

Room 5 (215). To the left: 879. *Gerbr. van den Eeckhout*, Landscape with bathers; 2601. *A. de Vries*, Portrait; 943. *A. van Gaesbeeck*, Portrait of a youth; 4. *W. van Aelst*, Dead poultry (1668); 754. *J. G. Cuyp*, Portrait (1651); 692. *Pieter Claesz*, Still-life.

We now cross the large vestibule and enter the West Half of the First Floor.

The first five rooms (Nos. 274-270) here contain the remainder of the **Dutch Cabinet Pieces**. — Room 1 (274). To the left: 926a, 926. *Gov. Flinck*, Portraits; between these, *Moses Terburg*, Youth's head; 798. *G. Dou*, Hermit; *G. Metsu*, *1554. Old toper (beautifully painted and in admirable preservation), *1555. Old woman reading; 1816. *A. van Ostade*, Merry peasant; *1320. *W. Kalff*, Fruit; 2698. *Em. de Witte*, Interior of a church; 1909. *Paul Potter*, Shepherd's hut; 2573. *A. de Vois*, The merry fiddler; 2242. *Jan Steen*, Scullery-maid; 629, 630. *Q. van Brekelenkam*, Interiors (1663 and 1664); between these, 1131. *Th. Heeremans*, Winter-scene (1677). — Room 2 (273). To the left: *Ph. Wouverman*, 2710. The shying horse, 2716. Watering horses; between these, 1719. *A. van der Neer*, Winter-sports; 597. *Jan Both*, Scene in Rome, with the Colosseum in the background; 831. *K. du Jardin*, Labourer at home (1655).

*570. *Gerard Terburg*, Paternal advice, one of the most celebrated pictures of the master, but unfortunately somewhat damaged (replicas in London and Berlin).

This picture owes its present title to the description of it by Goethe in his 'Elective Affinities', but the relative ages of the persons represented seem to preclude the poet's theory.

*1021. *J. Hackaert & A. van de Velde*, Avenue of ash-trees; *Jan Steen*, *2237. Eve of St. Nicholas, a favourite and often repeated subject of the painter, 2233. Oostward, Master of the Bakers' Guild, and his wife, 2239. The joyful home-coming; 464, 465. *N. Berchem*, Winter-scenes (1647); between these, 2479. *W. van de Velde the Younger*, The squall; *2245. *Jan Steen*, The parrot-cage, sometimes called 'the backgammon-players'; 2708. *Ph. Wouverman*, The triumphant peasants.

Room 3 (272). To the left: 601. *Es. Boursse*, Woman spinning (1661); 624. *Q. van Brekelenkam*, Reading; *2241. *Jan Steen*, The quack, full of comic incident, hastily but cleverly executed; 1818. *A. van Ostade*, The rest (1671); *1174. *J. van der Heyde & A. van de Velde*, Dam and Nieuwe Kerk at Amsterdam; 2240. *Jan Steen*, Rustic wedding (1672); 846. *Corn. Dusart*, Village tavern; 2080. *J. van Ruysdael*, Château of Bentheim. — 1553. *G. Metsu*, Breakfast; 833. *K. du Jardin*, Trumpeter in front of a tavern; *1260. *G. Houckgeest*, The Oude Kerk at Delft; *2528. *Jan Vermeer van Delft*, Lady with a letter and a mandolin; 1813. *A. van Ostade*, Studio; *2720. *Ph. Wouverman*, Grey horse; 595. *Jan Both*, Peasant's courtyard; 478. *Gerrit Berckheyde*, Amsterdam Town Hall; 2732.

Jan Wynants, Farm-yard; *1557. *G. Metsu*, Woman with a cat; *1248. *Pieter de Hooch*, Store-room; *2073. *J. van Ruysdael*, Sandy road; 2474. *W. van de Velde the Younger*, Coast scene.

Room 4 (271). To the left: 1476. *J. Lingelbach* and *J. Wynants*, The cross-roads; 514. *Corn. Bisschop*, Peeling apples (1667). — *J. Lingelbach*, 1475. Port in the Mediterranean (1664), 1470. Riding-school; *G. Dou*, 796. Curiosity, *795. Evening-school, celebrated for the effects of light and shade produced by four candles and their different shadows; 411. *L. Bakhuysen*, The Y at Amsterdam (1673). — *C. Netscher*, 1724. Maternal care, 1725. Portrait (1668); *1171. *Jan van der Heyde*, View of a town; *1274. *J. van Huysum*, Flowers; 2711. *Ph. Wouverman*, Landscape.

Room 5 (270). To the left: 2034. *P. de Ring*, Still-life; 596. *Jan Both*, Italian scene; 681. *J. van de Cappelle*, Sea-piece; 844. *C. Dusart*, Fish-market (1653); 1025. *J. Huckaert*, The Trasimene Lake. — We next enter the —

Pavilion Room (No. 268). Section 1 contains portraits of artists. To the left: 1657. *P. Moreelse*, 827. *Karel du Jardin*, 2232. *Jan Steen*, Portraits of themselves; 614. *Jan de Bray*, *Dirck de Bray*, *Jan Golingh*, and *Jan de Jongh*, The masters of the Haarlem Guild of St. Luke (1675); *Ferd. Bol*, 539. Portrait of himself, 545. The sculptor A. Quellin the Elder (1663); 1231, 1232. *G. van Honthorst*, The artist and his wife (1655). — Section 2. 1593. *C. Poelenburg*, Expulsion from Paradise; 1889. *E. van der Poel*, Powder-explosion at Delft in 1654; 850. *W. G. Duyster*, Backgammon-players; 466. *N. Berchem*, Cattle crossing a ford; 1888. *E. van der Poel*, A rustic interior. — Also, by the window: 749. *A. Cuyp*, Wine-growing (painted on both sides of a copper plaque, originally a sign-board). — Section 3. Family and other portraits bequeathed by Baron van de Poll (p. 399). To the left: 2589, 2590. *Corn. van der Voort*, Dirck Hasselaer and his wife (1614); between these, 2537. *J. Verspronck*, Portrait of an old man (1647); 1591, 1592. *M. van Mierevelt*, Hendr. Hooft and his wife (1640). — *1089, 1090. *Frans Hals*. Nicholas Hasselaer and his wife; between these, 1149. *B. van der Helst*, Jac. Trip. — Section 4. Family portraits bequeathed by Baron J. de Witte van Citters (1875), including several by *Sal. Mesdach*. — A dim corridor, with a few portraits, leads hence to the —

****Van der Hoop Collection**, bequeathed to the city by Mr. Adriaen van der Hoop (d. 1854) and his widow (d. 1880) comprising two rooms of fine old paintings and an adjoining room of modern works.

Room 1 (269). To the left: 937. *Fr. Francken II.*, The Prodigal Son; *2067. *Rubens*, Helena Fourment, the artist's second wife; 336. *Unknown Master* (Spanish?), Equestrian portrait (ca. 1625); *2298. *D. Teniers the Younger*, Throwing dice; *855. *A. van Dyck*, Portrait of Joh. Bapt. Franck, an excellent picture in the painter's early manner. — *1503. *Nic. Maes*, Old woman spinning; 2243. *Jan Steen*, Drinkers; 1721. *A. van der Neer*, Wooded landscape by even-

ing-light; *1189. *M. Hobbema*, River-scene with trees; *1556. *G. Metsu*, The sportsman's booty, a room with a lady in a red velvet dress and a gentleman just returned from the chase; *2236. *Jan Steen*, Family scene; *1188. *Hobbema*, The water-mill, similar to the celebrated picture in the Wallace Collection in London; *2527. *Jan Vermeer*, Woman reading a letter; *1250. *Pieter de Hooch*, The toilet; 793. *G. Dou*, The fisherman's wife (1653). **2019. *Rembrandt*, The so-called 'Jewish Bride'; an old man approaches a young and richly-adorned woman as if about to embrace her. This admirably preserved late work (ca. 1668) is now considered to represent Rembrandt's son Titus and his wife, Magdalene van Loo. *Pieter de Hooch*, *1251. The country-house (a brilliantly coloured early work), 1249. Interior (1670); *2075. *J. van Ruysdael*, Wood land scene. *2246. *Jan Steen*, Sick girl and physician; one of Steen's most charming and perfect works, recalling the characters of Molière, beautifully drawn and boldly painted. 485. *Hiob Berckheyde*, Old Exchange at Amsterdam; 2238. *Jan Steen*, Merry household ('soo d'oude songen, soo pypen de jongen'; 1668); *1635. *J. M. Molenaer*, Lady playing the spinet.

*2234. *Jan Steen*, Drunken roisterers, a coarse but clever representation of a carousal, which is not without its moral.

While the gentleman and lady are sacrificing to Bacchus and Venus, the musicians slip contemptuously out of the room and a woman steals a cloak. Over the head of the drunken old man is seen the picture of an owl with candles and spectacles, with the minute inscription: —

Wat baeten kaers of Bril,
'Als den uyl niet sien en wil?'

(Of what use are candles or spectacles, when the owl will not see?).

*1823. *Is. van Ostade*, Rustic inn; *2074. *J. van Ruysdael*, Mill at Wyk near Duurstede; *628. *Brekelenkam*, Tailor's workshop (1661); 1917. *Pieter Potter*, Still-life (1646); 483, 482. *G. Berckheyde*, The Flower Market and the Dam at Amsterdam; between these, 384. *Jan Asselyn*, Italian landscape. — *2068. *Rubens*, Queen Anna Maria, consort of Louis XIII. of France; 2297. *D. Teniers the Younger*, Peasant family and farm-yard; 2337. *Adr. van Utrecht*, Still-life (1644); above, 1391. *J. A. Kruseman*, Adr. van der Hoop, founder of the collection; 2296. *Teniers the Younger*, Village-fair. — 1819. *A. van Ostade*, The confidential conversation (1672); 1256. *Sam. van Hoogstraten*, The sick lady; 2717. *Phil. Wouverman*, Watering horses; 416. *L. Bakhuysen*. The Y at Amsterdam; 548. *F. Bol*, Admiral de Ruyter (1667). *2446. *A. van de Velde*, Landscape, the painter with his wife and children in the foreground, and a waggon, shepherd, and flock in the background, in beautiful evening-light (1667). 1024. *Jan Hackaert*, Landscape; 2216. *H. M. Sorgh*, Fish-market; 2532. *L. Verschuier*, Sea-piece. 797. *G. Dou*, Hermit, a masterpiece of miniature painting; we can almost count the hairs and wrinkles of the hermit in this little picture, only 1 ft. high (1664). 414. *L. Bakhuysen*, The Haarlemmer Meer; 2697. *E. de*

Witte, Church-interior; 834. *Karel du Jardin*, Landscape; 813. *H. Dubbels*, Sea-piece; 2482. *W. van de Velde the Younger*, Rough sea; 594. *Jan Both*, Italian landscape.

We now pass through the badly-lighted adjoining Room (265), which contains the modern paintings of the collection, into —

Room 2 (263). To the left: *2719. *Ph. Wouverman*, Landscape; 1170. *J. van der Heyde & Adr. van de Velde*, View of a Dutch town; 2078. *J. van Ruysdael*, Norwegian landscape; 1977. *Jan van Ravesteyn*, Portrait; *1720. *A. van der Neer*, Winter-scene; 2290. *Abr. van den Tempel*, Portrait. — 484. *G. Berckheyde*, Ruins of the castle of Egmond; 1911. *Paul Potter*, Horses at pasture (1649); 471. *N. Berchem*, Italian landscape; *1088. *Frans Hals*, Half-length portrait of a seated lady (1639); *2478. *W. van de Velde the Younger*, Sea-piece ('The cannon-shot'); *1913. *Paul Potter*, Cattle at pasture (1651). — *746. *A. Cuyp*, Cattle; *2447. *A. van de Velde*, Setting out for the chase (1669); *591. *Jan Both*, Artists studying nature in an Italian landscape; 2480. *W. van de Velde the Younger*, Calm sea; 2100. *P. Saenredam*, Interior of the church of Assendelft, with the tomb of the famous engraver, J. Saenredam, father of the painter (1649); 2736. *Jan Wynants*, Landscape. — 748. *A. Cuyp*, Portrait; 878. *G. van den Eeckhout*, Huntsman resting; 907. *A. van Everdingen*, Norwegian landscape; *1817. *A. van Ostade*, Peasants (1661); 1252. *P. de Hooch*, Maternal happiness (interior).

The **Dupper Room** (No. 262) contains the collection bequeathed to the Museum in 1870 by Mr. Dupper of Dordrecht. To the left: 2248. *Jan Steen*, Toper; *2071. *J. van Ruysdael*, View of Haarlem; 845. *Corn. Dusart*, Village fair; 2444. *A. van de Velde*, Landscape (1663); 909. *A. van Everdingen*, Norwegian landscape; 476. *G. Berckheyde*, The Spaarne at Haarlem; 2247. *Jan Steen*, Quack; *1504. *N. Maes*, Woman spinning, an admirable work in Rembrandt's manner; *1369 (above), *Ph. Koninck*, Dutch landscape (1676); 1814. *A. van Ostade*, Quack (1648); 2472. *W. van de Velde the Younger*, Calm sea; *791. *G. Dou*, Portrait of himself. — 2705. *Pieter Wouverman*, Starting for the hunt; 1255. *S. van Hoogstraten*, Matt. van den Broucke, director of the Dutch E. India Co. (1670); 383. *Jan Asselyn*, Cavalry-skirmish (1646); 1468. *J. Lingelbach*, Dentist on horseback (1651). — 2213. *H. M. Sorgh*, Lute-player (1661); *2072. *J. van Ruysdael*, Woodland scene (1653); 1928. *A. Pynacker*, Italian pilgrim-resort; 2083. *S. van Ruysdael*, Cattle drinking (1660); 744. *A. Cuyp*, Mountain-scene; 835. *Karel du Jardin*, Italian landscape with cattle; *1187. *M. Hobbema*, Water-mill; 568, 569. *G. Terburg*, Married couple; between these, 2079. *J. van Ruysdael*, Winter-scene; 1815. *Adr. van Ostade*, The baker. — *J. van Goyen*, 990. The old oaks (with the yellow lights characteristic of this master), *989. View of Dordrecht; 1093. *F. Hals*, The fool with the lute (old copy; original in the possession of Baron Gustave Rothschild in Paris). *2235. *Jan Steen*, Birthday-festival of the Prince of Orange

('Prinsjes-dag'), a tavern-scene with numerous figures and the inscription 'Salus patriæ suprema lex esto'. 592. *Jan Both*, Italian landscape. — We now enter the —

Van de Poll Room (No. 261), which contains the collection bequeathed to the Museum in 1880 by Baron J. S. H. van de Poll. — To the left: 1023. *Jan Hackaert & Adr. van de Velde*, Landscape with cattle; 2214. *H. M. Sorgh*, Vegetable-market; 543, 544. *Ferd. Bol*, Roelof Meulenaer and his wife (1650); 2101. *C. Saftleven*, Peasants playing cards (1642); 1226. *M. d'Hondecoeter*, Parrot and hen. — 894, 895. *Nic. Elias*, Martin Rey and his wife; 1225. *M. d'Hondecoeter*, Dead game; 908. *A. van Everdingen*, Norwegian landscape. — 2084. *S. van Ruysdael*, Village tavern (1655); 900. *N. Elias*, Admiral Swartenhont (1627); 792. *G. Dou*. Portrait (1646); *1915. *Paul Potter*, Landscape, with cattle (1653); *1954. *A. van Dyck*, Portrait of one of the Van der Borcht family; 626. *Brekelenkam*, Confidential conversation (1661); *2214. *Jan Steen*, The dancing-lesson (children with a cat); 469. *Nicholas Berchem*, Italian ruins; *2476. *W. van de Velde the Younger*, Calm (remarkable for the perspective and the fine effect of the upper atmosphere). — **2023. *Rembrandt*, Elisabeth Bas, widow of Admiral Swartenhont (ca. 1642; one of Rembrandt's best portraits, finished with the greatest care and delicacy); *1350. *Th. de Keyser*, Equestrian portrait of Pieter Schout, Bailiff of Hagestein (1660).

Room 260, the **Orange Room**, is devoted to portraits of princes of the house of Orange-Nassau. To the right: 619. *A. van Breen*, The Vyverberg at The Hague, with Prince Maurice and his retinue in the foreground (1618); 168a. *Unknown Master*, William the Silent; 1180. *P. van Hillegaert*, Prince Maurice starting for the hunt, with the Binnenhof at The Hague in the background. — 963. *W. de Geest*, The four brothers of William the Silent; 1245. *W. van Honthorst*, William II. (1661); *Mierevelt*, 1579. William the Silent (copy after C. de Visscher), 1582. Stadtholder Prince Frederick Henry; *G. van Honthorst*, 1235. Prince Frederick Henry with his wife, Princess Amalia of Solms, and three daughters; 1238, 1239. Prince Frederick Henry and Princess Amalia of Solms (1650). 1581 (above), *Mierevelt*, Stadtholder Prince Maurice. — 1236. *G. van Honthorst*, Frederick William, the 'Great Elector' of Brandenburg, and his wife, Princess Louise Henrietta of Orange (1647); 929. *Gov. Flinck*, Princess Amalia of Solms as a widow (1652); 1237. *G. van Honthorst*, William II. of Orange and his wife, Maria Henrietta Stuart (1647). — *1144. *B. van der Helst*, Princess Maria Henrietta Stuart, widow of William II. (1652). — In the middle are some excellent miniatures. — Adjoining, in the top gallery of the Library (p. 385) are plaquettes, medals, and seals.

The next room (No. 255), divided by partitions into five sections, accommodates the **Historical Gallery.**

Section 1. To the left: 966. *Aert de Gelder* (?), Peter the Great;

432. *Dirck Barentsz*, Duke of Alva (copy); 2182. *J. van Schuppen*, Prince Eugene of Savoy (1718); 1920. *Fr. Pourbus the Younger*, Maria de' Medici. Also, pastel portraits by *J. F. A. Tischbein* (d. 1812; nephew of W. Tischbein). — Section 2. To the left: 576. *G. Terburg*, Peace of Münster, 1648 (old copy; original in the National Gallery in London). — 1567. *Hendrik de Meyer*, Withdrawal of the Spanish garrison from Breda, 1637; 1176. *P. van Hilligaert*, Battle at Nieuwpoort, 1600; 2606. *H. C. Vroom*, Return of Houtman, the first Dutch navigator to visit India, in 1597; 2567. *H. van Vliet*, Tomb of Admiral Piet Hein in the Oude Kerk at Delft; 1343. *Th. de Keyser*, Admiral Piet Hein; 2104. *Corn. Saftleven*, 'Trucidata Innocentia, an allegorical representation of the trial of Oldenbarnevelt (the judges in the shape of animals). — Section 3. To the left: 401, 402. *Jan de Baen*, Grand Pensionary Jan de Witt and his brother Cornelis. — 1309. *L. de Jongh*, Vice-Admiral Jan van Nes. The following large canvases illustrate the glorious contests of the Dutch fleet with the British. In the middle, 455. *J. A. Beerstraaten*, Victory of Admiral Tromp over the Commonwealth fleet on June 10th, 1653; at the sides, *W. van de Velde the Younger*, 2470 (on the right), Naval battle on June 11-14th, 1666, between Admiral Tromp and the British fleet, with the capture of the Royal Prince, the British flagship, on June 13th; 2471 (on the left), Return of the Dutch fleet with the captured British ships. — *1146, *1147. *B. van der Helst*, Admiral Aart van Nes and his wife (1668); *1506. *Nic. Maes*, Admiral C. Evertsen; 2699. *Em. de Witte*, Tomb of Admiral de Ruyter in the Nieuwe Kerk at Amsterdam (1683); above, 549. *F. Bol*, Portrait of De Ruyter (1667); 1462. *Jan Lievens*, Vice-Admiral Engel de Ruyter (p. 321). — Section 4. To the left: 1148. *B. van der Helst*, Vice-Admiral J. de Lieffde (1668); 1699, 1700. *Jan Mytens*, Admiral C. Tromp and his wife (1668); 410. *L. Bakhuysen*, Grand Pensionary Jan de Witt embarking in 1665; *1145. *B. van der Helst*, Admiral Kortenaer; 1755-58. *Reynier Nooms* (surnamed *Zeeman*), Views of Saleh (Marocco coast), Tripoli, Tunis, and Algiers; 1460, 1461. *Jan Lievens*, Admiral Tromp and his wife. — Section 5. 2456-2467. *W. van de Velde the Elder*, Representation of Dutch naval battles (grisaille).

Room No. 248 reproduces a **Dutch Regent Room of the 17th Century**, with a ceiling from the old Lepers' Hospital at Amsterdam, by *G. de Lairesse*, portrait-groups on the walls, antique furniture, marble reliefs, and busts by *A. Quellin* and *Barth. Eggers*. The adjoining Cabinet (No. 249) is upholstered in gilt leather and contains a number of Italian paintings and sculptures, lent by private owners. Both rooms were fitted up at the expense of the Antiquarian Society (p. 377).

The Modern Paintings belonging to the Museum are exhibited in an annexe, which has a separate entrance on the S. side, in the Hobbema-Straat. Admission as to the main building (p. 367).

Ground Floor. Room I (353), water-colours. To the right: 2926d. *P. de Josselin de Jong*, The Second Chamber in session (1887); *J. Voerman*, Several views of Hattem near Zwolle; 2926c. *Vin. van Gogh*, A garden-wall. — Room II (354). Paintings (mostly on loan) by *V. van Gogh*, *P. Cézanne*, and other masters of the 'plein air' school. In the centre, Portrait of Gogh, by himself. — Room III (355). To the right, 651, 652. *G. A. ter Brugghen*, Studies of dogs; between these, 941. *P. J. C. Gabriel*, Landscape; 1534i. *A. Mauve*, Horses at pasture (1878); 423a, 423. *A. H. Bakker-Korff*, Ladies of the old school; between these, 1534k. *A. Mauve*, Dutch canal; 2580. *A. Vollon*, Flowers; 1314. *J. B. Jongkind*, Landscape (1857). — Room IV (356). To the right: 14. *A. Allebé*, Still-life (1873); 1549c. *H. W. Mesdag*, Beach; 1743. *Jos. Neuhuys*, Landscape; 2041a. *W. Roelofs*, Landscape. — The next two rooms (357, 358) contain unimportant works. In No. 359 photographs are on sale. — The handsome staircase (hung with large portraits) was brought from a mansion of the 18th cent. at Rotterdam.

First Floor. — Room I (365). Van Lynden Bequest. To the right: *1642. *Cl. Monet*, The red mountain-path (1884); 778. *N. Diaz*, Idyll (1853); 1654. *A. Monticelli*, 'Suffer the little children to come unto me'; 2742. *F. Ziem*, Moorish rowers; 731. *Th. Couture*, The love of gold; 2579. *A. Vollon*, Dunkirk Harbour; 765. *Ch. Daubigny*, Coast-scene; *768. *A. Decamps*, The truffle-seeker; 10. *A. Allebé*, Going to church (1861); *2676. *J. M. Whistler*, Effie Deans (from 'The Heart of Midlothian'); 769. *E. Delacroix*, Christ on the Mt. of Olives (1861); 767. *H. Daumier*, Christ and his Disciples; 2332. *C. Troyon*, The capstan; 726. *C. Corot*, The pond in the forest; *766. *C.F. Daubigny*, Autumn-scene; 2064. *Th. Rousseau*, The Wolf's Pass; 2030. *A. T. Rilot*, Fish; 1516. *A. Mancini*, The poor child; 631. *E. Breton*, Surf (1874); *G. Courbet*, 729. Apples, 728. Rocky landscape; *838. *J. Dupré*, The moorland-path. — Room II (366). 1519y. *M. Maris*, View of a town; 1517. *J. Maris*, View of a town; 1520. *W. Maris*, Pasture with cattle; 1548. *H. W. Mesdag*, Calm sea; 2622. *J. Weissenbruch*, Church of St. Denis at Liège; *J. Maris*, 1518 View of a harbour, 1519. Landscape by evening-light; 1534. *A. Mauve*, Cattle pasturing; 438a. *M. Bauer*, The castle of Ambir in Hindostan; 942c. *P. J. C. Gabriel*, Landscape; 13. *A. Allebé*, The well-guarded child (1867); 622. *G. H. Breitner*, Horse-artillery; 1285. *Jos. Israëls*, Alone in the world (1878). — Room III (367). *Drucker Bequest (continued in R. IV). First wall, to the right, oil-paintings by *A. Mauve:* *1534a. Flock of sheep, 1534h. Studio of P. F. van Os, the artist's teacher, etc. Second wall: *Water-colours by *A. Mauve;* also, 1520b. *W. Maris*, Cows at pasture; 2283a. *Sir L. Alma Tadema*, An Egyptian widow;

*2279a. *J. Swan*, Lioness; 1742a. *Alb. Neuhuys*, By the cradle; 2625b. *J. H. Weissenbruch*, Landscape; water-colours by *G. Poggenbeek;* 1520a. *W. Maris*, Cattle; 1549a. *H. W. Mesdag*, Beach. — Room IV (368). *Oil-paintings and *Water-colours by *J. Maris*: 2950d. Harbour, 1519n. Mussel-gatherers, 1519c. The sick child, 1519t. Harbour, 1519l. Fishermen on the beach, 1519d. Towing-path, 2950d. Boy tuning a violin. Also, 1284f. *Jos. Israëls*, Fisher-woman on the dunes.

On leaving the Ryks Museum we should not omit a glance at the **Garden**, which is laid out in the style of the 16-17th cent. and contains the old Bergpoort of Deventer (by *H. de Keyser;* W. side), the Heerenpoort of Groningen, and other remains of old Dutch buildings. The Drawing School *(Oefenschool voor Teekenonderwyzers)*, in the S.E. corner of the garden, contains a freely restored Last Judgment by *J. van Scorel* (from the church at Warmenhuizen) and *B. van Orley's* cartoons for the stained-glass windows in the Groote Kerk at Haarlem (1541). Adm., see p. 367.

e. The Municipal Museum and the Vondel Park.

The Paulus Potter Straat leads to the S.W. from the Ryks Museum to the —

***Municipal Museum** (*Stedelyk Museum;* Pl. D, 6), a building in the Dutch style, erected in 1892-95 by *A. W. Weissman*. On the ground-floor are collections of industrial art and antiquities, while the first floor contains a gallery of modern paintings and rooms used for exhibitions. Adm., see p. 367. Director, Mr. C. W. H. Baard.

On the Ground Floor to the left are the *Chronometrical Museum* and the *Sophia Augusta Collection*, bequeathed in 1890 by Baroness Sophia Augusta Lopez-Suasso (née De Bruyn).

I Room (No. 20). Tortoise-shell furniture from the old Broekerhuis in Nieuwer-Amstel; bust of Don Antonio Lopez-Suasso; portrait of the foundress, by *Th. Schwartze;* other modern family portraits. — II Room (No. 19). Japanese and Chinese furniture, lacquer-work, ivory-carvings, and porcelain.

III Room (No. 18). Amsterdam kitchen (18th cent.). — IV Room (No. 17). Ceramic collection (China, Japan, Delft, etc.). In the case in the middle are silver toys, ornaments, watches, etc. By the windows is a valuable collection of coins. — V Room (No. 16). Room-fittings in the Empire style (1802), from a house in the Heeren-Gracht.

VI Room (No. 15). Room-fittings and furniture in the style of Louis XV., from various houses in Amsterdam. The walls are covered with Utrecht velvet. Ceiling-painting by *Jac. de Wit* (1744). The case to the right contains porcelain.

VII Room (No. 14). Rococo room, from a house on the Keizers-Gracht. Over the chimney is a painting by *Jac. de Wit*. — In the passage is a staircase from the Keizers-Gracht (1748).

VIII Room (No. 13). Fittings in the style of Louis XIV., from various houses in Amsterdam.

IX Room (No. 12). Room in the style of Louis XVI (1776), from a house in the Doelen-Straat. Wall-paintings in imitation of tapestry (views near Amsterdam), probably by *Jurriaan Andriessen*. — X Room (No. 11). Articles from the old Broekerhuis (see above). Cheese-press from Edam.

The rooms to the right of the vestibule contain the *Medico-Pharmaceutical Museum.*

Room I and the vestibule contain medical curiosities. — Room II is fitted up as the old Amsterdam 'Apothecary's Shop of the Moor' (1739). — Room III. Pharmaceutical Laboratory (1st half of 18th cent.). — Room IV. Insane Room from the old Dolhuis (beginning of 18th cent.), with the old apparatus for demented patients. — Room V. Lying-in Room, after a picture of Corn. Troost (1757). — Room VI. Study in the Empire style. — Room VII. Memorials of the poet *Willem Bilderdyk* (1756-1831). — Room VIII is devoted to the important Luyken Collection of drawings, engravings, and illustrated books, presented by Mr. P. van Eeghen.

The following three rooms contain the *National Guard Museum (Historische Verzameling der Schuttery)*, including uniforms, weapons, and musical instruments from Holland and the Dutch E. Indies, belonging to the National Guards *(Schuttery)* disbanded in 1901. Among the pictures is a large work by *L. Moritz*, the last corporation-piece painted in Amsterdam (1826).

The large back room contains *Municipal Antiquities:* silver name-plates commemorating the deceased members of a guild; models of public buildings; model of the Oosterdok Lock, etc. *M. I. van Bree*, Napoleon I. entering Amsterdam in Oct., 1811.

First Floor. We turn to the left and then to the right, traversing the anteroom, to the ***Gallery of Modern Paintings,** a choice collection mainly of recent Dutch works.

Room I (No. 42; the numbers over the doors refer in each case to the following rooms). To the left of the entrance: 75. *J. H. L. de Haas*, Cattle (1884); 170. *E. Witkamp*, In the fields (1883); 156. *H. Valkenburg*, Proposal of marriage (1883); *Ther. Schwartze*, 148a. Lutheran candidates for confirmation (1894), 7. *J. J. van de Sande-Bakhuyzen*, Landscape; 155. *H. A. van Trivt*, Norwegian christening; 77. *H. J. Haverman*, The flight (1883); 5. *L. Apol*, River-scene in winter (1875); 3. *A. Allebé*, Church-goers surprized (1868); *154. *A. Stengelin*, Landscape by night; 139u. *E. R. D. Schaap*, Orchard; 46a. *G. W. Deysselhoft*, In the aquarium; no number, *J. van Essen*, Daniel in the lions' den; 8b. *M. Bauer*, Indian mosque; 115b. *W. Mors*, Woman of Huizen; 124b. *S. C. Bosch-Reitz*, St. Ives Harbour; above, *45. *A. J. Derkinderen*. Procession of the Miracle of Amsterdam, a huge canvas. — Room II (41) contains recent acquisitions.

Room III (37). Paintings belonging to the city, including: *Ed. Frankfort*, In the synagogue; *J. Th. Toorop*, Portrait.

Room IV (38). Borski-Sillem Collection. To the left: 91a. *Ch. E. J. Jacques*, Poultry-yard; 17a. *C. Bisschop*, Sunday in Hindeloopen; 101c. *J. B. Madou*, The secret (1849); 75a. *J. P. Hasenclever*, Village-school; 89a. *Joz. Israëls*, Fishermen's wives watching for their husbands' return after a storm; 102a. *E. van Marcke*, Cattle; 19b. *D. Bles*, The young mother; 91e. *N. de Keyser*, Weber's last thought; 62a. *J. L. Gérôme*, Aged Jew chaffering with three Arabs; 111. *E. Meissonier*, Notleman reading at a window (1863); 154. *Sir L. Alma Tadema*, Queen Fredegonda in the death-chamber

of St. Prætextatus, Bishop of Rouen, who was murdered at her instigation in 588; 17 c. *Kate Bisschop*, Young mothers (1878).

Room V (39). Van Eeghen Collection. To the left, 42. *A. G. Decamps*, Knife-grinder; 23. *J. Bosboom*, The Oude Kerk at Amsterdam; 87. *J. Israëls*, Fisherman's children; *Ch. Rochussen*. 127. Melis Stoke presenting his rhymed chronicle to Count Floris V. of Holland in 1305 (1864), 128. Battle at Castricum (p. 413); 16 (above), *C. Bisschop*, 'The Lord giveth and the Lord taketh away'; 53. *Robert-Fleury*. Titian at the easel (1843); 52. *B. E. Richel*, The 'Encyclopedists' in the Royal Library (1860); 24. *J. Bosboom*, 'Te Deum laudamus'; 140. *Ary Scheffer*, Mary Magdalen at the foot of the Cross; 33. *A. Calame*, The Bernese Oberland.

Room VI (40). To the left: 83. *J. Israëls*, Margaret of Parma and William of Orange (a youthful work; 1855); 116. *W. C. Nakken*, Norman farm-horses in winter (1875); 93. *J. C. K. Klinkenberg*, Episode from the siege of Leyden; 159. *W. Verschuur*, Horse-fair; 114. *L. Meyer*, Storm on the French coast (1856); 10. *J. W. Bilders*, Landscape (1878); 74 a. *G. G. Haanen*, In St. Stephen's Church at Vienna; 9. *J. van Beers*, Burial of Charles the Good, Count of Flanders, in 1127 (1876); *86. *J. Israëls*, Passing the mother's grave (1856).

Room VII (43). To the left: 20. *B. J. Blommers*, The little fishermen; no numbers, *G. H. Breitner*, The Dam in Amsterdam, *A. Neuhuys*, Rustic interior; 40 a. *G. Courbet*, The grotto (1860); 41. *Ch. Daubigny*, Landscape; *85. *J. Israëls*, Old Jew peddlar ('een Zoon van het oude Volk'); 109 b. *A. Mauve*, Wood-cutters; 170 a. *W. Witsen*, The Oude Schans at Amsterdam; 20 †. *Th. de Bock*, Dunes; 106. *W. Maris*, Cow drinking; 103. *J. Maris*, Two windmills; 28 a. *G. H. Breitner*, A Gracht in Amsterdam; 133. *W. Roelofs*, Landscape near Abkoude; 64 a. *A. M. Gorter*, Landscape.

Room VIII (44). To the left: no number, *W. Moes*, Maternal cares; 110. *H. W. Mesdag*, Sunset over a calm sea (1887); 51 a. *J. van Essen*, Marabou stork; 111 c. *H. W. Mesdag*, Beach by evening-light; 28 b. *Em. Breton*, Christmas Night (1888); no number, *Kamerlingh-Onnes*, The bride; 15. *C. Bisschop*, Winter in Friesland (repairing skates); 111 a. *H. W. Mesdag*, Fishing-boats at sea (1895); *89 c. *J. Israëls*, Saul and David; 111 b. *H. W. Mesdag*, Breakers; 28 a. *G. H. Breitner*, Study of the nude; 109 c. *Gabriel Max*, Sick orang-utan (1874). — We now reach a series of cabinets.

Cabinet 1 (45). To the left, 1. *A. Allebé*, Rustic interior in Brabant; 22. *J. Bosboom*, Threshing-floor in Guelderland; 19 c. *D. Bles*, The vacant chair; 21. *J. Bosboom*, The Groote Kerk at Edam; 169. *J. Weissenbruch*, View of a town; 124 a. *P. P. Prud'hon*, Marriage is a lottery. — Cabinet 2 (46). To the left: 109 a. *A. Mauve*, Sheep-fold; 163. *Jan Veth*, Portrait of Israëls, the painter, a statuette of whom, by *F. Leenhoff* (1894), stands in the middle of the room; no number, *J. H. Wysmuller*, At the harbour; 125 a.

S. Bisschop-Robertson, Study; *M. Maris*, no number, The bride; 105†. Wood in a mist, 195††. View of a town. — CABINET 3 (47). Recent Acquisitions. — CABINET 4 (48). Drawings.

Three other rooms adjoining the vestibule contain about 250 studies and sketches in oil from the history of the Netherlands, by *Aug. Allebé*, *Jos. Israëls*, *Ch. Rochussen*, and other well-known artists.

From the Municipal Museum the Van Baerle Straat leads to the N.W. to the **Vondel Park** (Pl. D, C, 6), the principal entrance to which is on the Stadhouders-Kade (p. 379), to the W. of the Ryks Museum. Near the end of the Van Baerle Straat, in the Vossius-Straat, which bounds the park on the S.E., rises the *Blind Asylum* (visitors admitted to see the instruction on Wed., 10-12). On the opposite (W.) side of the park is the excellent *Café Paviljoen*, which is a favourite evening-resort (band in summer on Sun. 2-4 p.m. and on Frid. evenings). To the S. of the pond rises a statue, erected in 1867, of *Joost van den Vondel*, the most distinguished of Dutch poets (d. 1679). He was born at Cologne in 1587, and afterwards went to Holland with his parents, who were Mennonites. His principal works are tragedies with choruses. — Farther on in the park is the *Melkhuis*, a small farm where fresh milk is sold. — To the W. of the Vondel Park is the *Church of the Sacred Heart* (Pl. C, 6), by P. J. H. Cuypers.

The W. and E. sides of the Vondel Park are skirted respectively by tramway-lines Nos. 1 and 2 (p. 365), the termini of which are at the corner of the Amstelveensche Weg and Koninginne-Weg, at the end of the *Willems Park*, adjoining the Vondel Park on the S.

f. Excursions in the Environs of Amsterdam.

The neighbourhood of the Dutch commercial capital has little to offer in the shape of picturesque scenery; but most travellers will find much to interest them in the extensive system of canals and sluices that has been constructed since the beginning of the present century to afford to vessels of heavy burden the access denied them by the silting up of the Zuiderzee. Of no less interest is the other system of sluices intended for purposes of defence and enabling the Dutch to place the entire district under water in case of war. Amsterdam forms the centre of the national system of defence, and plays in Holland the same part as Antwerp does in Belgium (comp. p. 171).

On a tongue of land projecting from the N. bank into the Y, opposite the Central Station (harbour-steamer No. 4, see p. 366), stands the old **Tolhuis,** or custom-house, where there is a favourite *Café* (military band on Sun. & Thurs. evenings in summer) and an excellent view of the city. Here are the vast gates, called the *Willems-Sluis*, at the mouth of the NOORD-HOLLANDSCHE KANAAL, which was constructed in 1819-25 by *Blanken*, at a cost of about

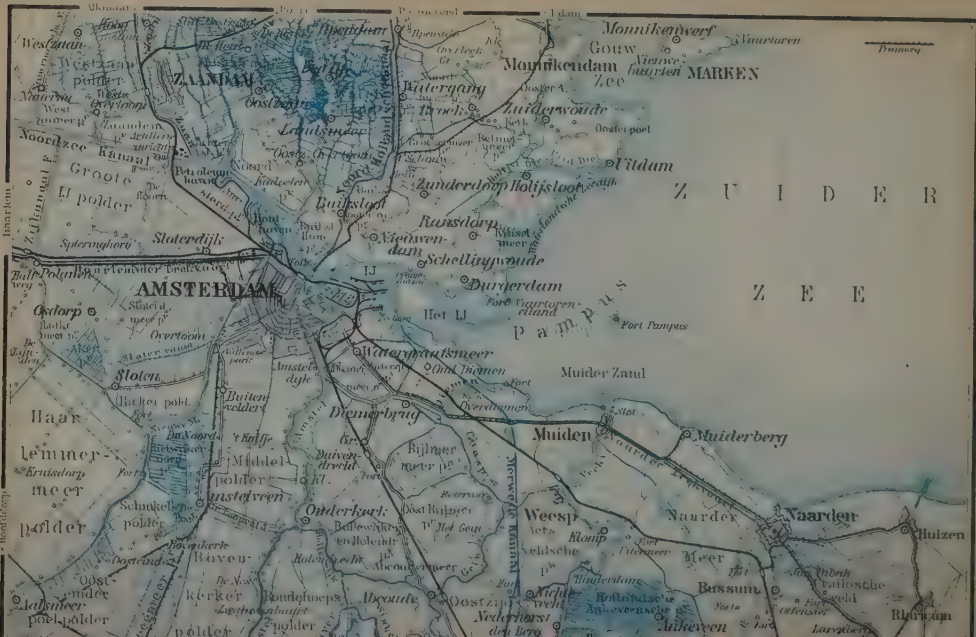
18 million florins, in order to enable ships to avoid the shifting channels of the Zuiderzee, which presented many difficulties to sailing-ships. Although at one time the largest work of the kind in Europe, its depth (16 ft.) is now quite inadequate for modern requirements. The station of the steam-tramways to Edam and Alkmaar (mentioned on p. 366) is situated on the E. bank of the canal-mouth. The entire district to the N. is, it is said, about to be made available for industrial purposes.

To ZAANDAM by railway in 1/4 hr. (trains once or twice an hour), see p. 410. or by steamer (preferable) in 1/2-3/4 hr. A local steamer starts from the De Ruyter-Kade (pier N) at the hours (fares 12 1/2 or 7 1/2 c.; tickets on board) and the Alkmaar steamer (p. 409) starts every 1 1/2-2 hrs. from the Westerhooft (piers 1 & 2).

Zaandam (*Het Wapen van Amsterdam*, with view of the Zaan, R. & B. 13/4, déj. 1 1/4 fl.; *Cafés-Restaurants Suisse*, *Gambrinus*, *de Beurs*, etc.), sometimes erroneously called *Saardam*, a town with 24,400 inhab., is situated on both banks of the *Zaan*, and carries on a brisk timber-trade. With its numerous saw-mills, mortar-mills, corn-mills, and other mills driven by wind or steam, it is thoroughly Dutch in appearance. The small houses, which are almost all of one or two stories only, are built of wood or brick, painted green or red, and surrounded by gardens. Before the construction of the North Sea Canal the Y reached the town.

The HUT OF PETER THE GREAT (*Czaar Peter Huisje*) is the principal curiosity at Zaandam (adm. daily 9-12 and 2 till dusk; closed at 4 p. m. on Sun. & holidays; 25 c.). The hut is situated on the W. side of the Zaan, in the quarter of the town to the E. of the railway station. From the latter we proceed to the S., then turn to the left into the main thoroughfare intersecting the town, and follow one of the side-lanes on the right. From the steamboat-quay we follow the road running towards the S. along the Zaan, past the Societeit (left), to the small *Café de Hoop* (right), where we descend a few steps into a narrow street; we then cross a bridge, and 150 yds. farther on reach a court-yard (on the right) in which the hut is situated. It is a rude wooden hut now protected by a substantial brick structure. It was occupied by the Czar Peter for a week in 1697, while he studied the ship-building and paper-making industries of Zaandam. The tradition is that he worked as a ship-carpenter in the building-yard of *Mynheer Kalf* under the name of *Peter Michaeloff*, but being incessantly beset by crowds of inquisitive idlers who penetrated his disguise, he was forced to return to Amsterdam — The hut now belongs to the Czar of Russia.

The **Noordzee Kanaal**, or *North Sea Canal*, by the construction of which in 1865-76 Amsterdam recovered its rank as a seaport of the first class, is one of the most considerable engineering achievements of modern times. In order to form a direct communication between Amsterdam and the sea, the shallow basin of the Y, at that time accessible only from the Zuiderzee, was drained and its waters confined to a central canal, while at the same time a channel was cut across the narrow coast-strip (*Holland op zyn smalst*) uniting North and South Holland. The canal thus formed is about 15 M. in length, 65-110 yds. in width, and about 30 ft. in depth.


Monnikenwerf
Monnikendam
MARKEN
ZUIDER
ZEE
ZAANDAM
Westzaan
Noordzee Kanaal
Groote IJ polder
Oostzaan
Landsmeer
Ransdorp
Schellingwoude
Zunderdorp
Holysloot
Buiksloot
Sloterdijk
Sloterham
AMSTERDAM
Het IJ
Pampus
Fort Pampus
Durgerdam
Uitdam
Watergang
Zuiderwoude
Oosterpoort
Overtoom
Sloten
Haarlemmermeer
Oud Diemen
Muider Zand
Diemerbrug
Muiden
Muiderberg
Weesp
Naarden
Huizen
Bussum
Hilversum
Blaricum
Anikeveen
Nederhorst den Berg
Oostzaan
Middelpolder
Onderkerk
Boven-kerker
Ouder-kerker
Schinkel-polder
Haarlemmermeer
Amstel
Vecht
Gouw
Meer
Vaartveld
Muiden
Naarder
Bilker
Diemer
Buiten veldert
Oost Buiksloot
Oost Durgerdam
Oost Watergang
Oost Zuiderwoude
Oost Uitdam
Oost Muiden
Oost Naarden
Oost Bussum
Oost Hilversum
Oost Blaricum
Oost Anikeveen
Oost Nederhorst den Berg
Oost Weesp
Oost Ouder-kerk
Oost Boven-kerk
Oost Middelpolder
Oost Haarlemmermeer
Oost Schinkel-polder
Oost Amstel
Oost Vecht
Oost Gouw
Oost Meer
Oost Naarder
Oost Vaartveld
Oost Muiden
Oost Muiderberg
Oost Huizen

Its level is about 20 inches below the mean level of the water at Amsterdam. The whole outlay, including the cost of the protecting dyke at the E. end, near the village of Schellingwoude (see below), amounted to 40,000,000 fl., of which upwards of 10,000,000 fl. were recovered by the sale of reclaimed land. — A steamer starts four or five times daily from the De Ruyter-Kade (pier 8) at Amsterdam for ($1^1{}_2$-$1^3/_4$ hr.) Ymuiden viâ Velsen (fares 60 or 40 c.). The railway-journey (viâ Haarlem and Velsen, see p. 410) takes 50 minutes.

Ymuiden (Hôt. Augusta, with café-restaurant; Hôt. Nommer Een; Hôt. Willem Barendsz; Brit. vice-consul, S. C. L. Reygersberg), with 2400 inhab., a place which has come into existence behind the dunes on the S. side of the mouth of the canal, is the starting-point for a visit to the massive locks that protect the canal at high water. The older of these, close to Ymuiden, has three openings, the largest of which is 130 yds. long, 20 yds. broad, and 25 ft. deep. The other, completed in 1895, is reached by crossing the long narrow island that divides the canal into two arms; it is still larger and has a single opening, 245 yds. long, 27 yds. broad, and 33 ft. deep. — From Ymuiden we may walk in 25-30 min. to the S., round the fishing harbour to the lighthouse at the mouth of the canal, on the N. side of which is a fort. The two breakwaters that protect the entrance to the canal are nearly 1 M. in length. — From Ymuiden to *Wyk aan Zee*, see p. 410.

In order to protect the North Sea Canal from the Zuiderzee a huge dam, $1^1/_4$ M. in length, has been constructed across the E. mouth of the Y at *Schellingwoude*. The N. part of this embankment is broken by the *Oranjesluizen*, with five openings for the passage of vessels and for regulating the amount of water in the canal. The largest of them is 105 yds. in length, 19 yds. in width, and $14^1/_2$ ft. deep. Of the lock-gates, 22 are constructed of iron and 34 of wood. — Local steamer from Amsterdam (starting at the Schreyerstoren; Pl. E, 2) to Schellingwoude, see No. 3 on p. 366. We may return on foot along the N. bank of the Y to ($^1/_2$ hr.) *Nieuwendam*, and thence take the local steamer No. 2.

A pleasant excursion may be made by steam-tramway No. 2 (p. 366) to **Muiden** (*Hotel Badhuis*, on the beach; *Restaurant de Hollande*), a small town at the influx of the *Vecht* into the Zuiderzee, $7^1/_2$ M. to the E. of Amsterdam, with a castle (13th cent.) affording a good view of the Zuiderzee (fee 25-50 c.). The road skirts the *Linnaeus Garden*, and then proceeds past the *Watergraafsmeer Polder* and the village of *Diemerbrug*. Beyond Muiden the tramway goes on to *Hakkelaarsbrug*, *Naarden* (p. 431), and *Laren*. [From Hakkelaarsbrug a branch-line leads to the left to the small watering-place of *Muiderberg* (Bad-Hotel; famous echo).] Between

Naarden and Laren we stop at *Jan Tabak* (restaurant, in a pretty wood) and *Larenberg* (view-tower and view of the Zuiderzee). *Laren* (Hôtel Hamdorf), with the old St. Janskerkhof and an artists' colony, is also a station on the steam-tramway connecting Hilversum (p. 431) with the fishing-village of *Huizen*, on the Zuiderzee. From Hilversum we may return to Amsterdam by railway in 30-40 minutes.

On the Amstel (steamboat, see p. 366), about 5 M. to the S. of Amsterdam, lies the village of *Ouderkerk*. The old cemetery of the Portuguese Jews, beside the church, contains a number of fine tomb-slabs.

To Edam a steam-tramway (No 3; p. 366) runs 8 times a day (to Monnikendam in 55 min., to Edam in 1⅓ hr.). A steamer, starting from the De Ruyter-Kade (pier 9) plies several times daily to Volendam. Combined tickets for the tramway and the steamer (one way in each) are issued at 1½ fl. (comp. also p. 409). — The first stations on the steam-tramway are *Buiksloot*, on the North Holland Canal (p. 405), *Zunderdorp* (junction of a steam-tramway to Purmerend and Alkmaar; see p. 366), and *Schouw*. Then *Broek*, in the '*Waterland*', a village noted for its almost exaggerated cleanliness. The church has a pulpit of 1685. *Monnikendam* (Hotel Posthoorn; Hotel Doelen; Cafe-Rest. Bellevue, well spoken of; motor-launch to Marken, see below) has some picturesque old houses (17th cent.) and a Stadhuis tower of 1591-92. The choir-screen in the church dates from 1562-63. The dykes to the S.E. of Monnikendam afford, particularly towards evening, a pleasant view of the Zuiderzee and of Amsterdam. — **Edam** *(Hôtel Heerenlogement; Dam Hotel; Hôtel Wielema)*, which is famous for its cheese and gives its name to the cheese of the whole district, has some interesting brick buildings of the 17th century. The *Stadhuis* contains a few paintings. In the so-called *Aardappelhuis*, built about 1550, is a collection of local antiquities (adm. 25 c.). Behind the Gothic *Groote Kerk* (Church of St. Nicholas), of the 14th cent., restored in 1602-26 (stained glass), is an idyllic cemetery. — Edam is a station also on the steam-tramway from Kwadyk (p. 413) to *Volendam* (Hot. Spaander, 50 R. at 1¾ fl. incl. B., pens. for a stay of some time 3 fl., good), where the quaint costumes of the fisher-folk are best seen on Sundays. Volendam is the seat of a small colony of Dutch, English, and other artists. Steamer to Marken, see below.

The island of **Marken** in the Zuiderzee, with a lighthouse (vuurtoren) on its N.E. point, is inhabited almost exclusively by fishermen, whose gaily-coloured costumes, manners, and houses retain much that is peculiar and interesting. The various groups of houses on the island are connected by narrow embankments, paved with tiles. Marken is reached by motor-boats from Monnikendam (see above; starting near the second station of the steam-tramway) and from Volendam. — In summer the following excursion-facilities from Amsterdam are available also. 1. Local Steamer

(*Havenstoombootdienst;* p. 366), starting at 10.15 and 10.30 a.m. daily from April to Oct. from the De Ruyter-Kade (pier 9) and returning at 5.15 and 5.30 p. m. (return-ticket 3 fl.; restaurant on board). The steamers sail through the North Holland Canal (p. 405), touching at Buiksloot, Broek, Monnikendam, and Volendam (see p. 408), and return viâ the Zuiderzee. — 2. Cook's Steamer (p. 364), reversing the above route, starts daily from the De Ruyter-Kade (pier 6) at 9.30 a.m., returning at 4.45 p.m. (return-ticket $2^1/_2$, or incl. luncheon, 4 fl.). — 3. Tramway Route (*Noordhollandsche Tramweg-Maatschappij*). Steam-boat from the Stations-Plein (Pl. D, 2) thrice daily from May 1st to Sept. 30th. across the Y to the starting-point of the steam-tramway (Pl. E, 1); by tramway viâ Broek to Monnikendam (see p. 408); and thence to ($^1/_2$ hr.) Marken by sailing-boat (botter) or motor-boat. From Marken we return by sailing-boat or motor-boat to Volendam (p. 408), thence proceed either by steam-tramway (10 min.), by 'trekschuit' (canal-boat), or on foot ($^1/_2$ hr.), to Edam, and thence by steam-tramway to Amsterdam. Instead of alighting at Monnikendam on the outward journey, we may go on by tramway to Edam, returning to Amsterdam viâ Volendam, Marken, and Monnikendam. The combined circular-ticket by this route costs 1st cl. $2^1/_4$, 2nd cl. $1^3/_4$ fl. From May 15th to Sept. 15th there is an extra trip daily at 10 a.m., returning at 4.45 p.m. (fare 3 fl., incl. guide).

44. From Amsterdam and Haarlem to Helder. North Holland.

Railway from Amsterdam to Helder, viâ Zaandam, $50^1/_2$ M., in $1^1/_2$-$2^1/_2$ hrs.; from Haarlem viâ Uitgeest, 47 M., in the same time. — As far as *Alkmaar* (steam-tramway No. 3, see p. 366) it is preferable to take the Steamer (starting from the De Ruyter-Kade, piers 1 and 2) viâ Zaandam (p. 406), and thence by the canalized Zaan and the North Holland Canal ($2^3/_4$ hrs. for the trip; fare 75 or 40 c.). Steamer to *Nieuwediep*, see p. 366.

The province of **Noord Holland**, 50 M. in length and 25-28 M. in width, the N. part of which at one time belonged to West Friesland, has been surrounded on three sides by the North Sea and the Zuiderzee since the inundation of 1287. A great part of the district lies 12-15 ft. below the level of the sea, from which it is protected on the W. side by the dunes, and on the E. by lofty embankments. Agriculture and cattle-rearing are brought to a high stage of development. The towns of *Hoorn*, *Enkhuizen*, and *Alkmaar* contain many important buildings of their palmy days in the 17-18th cent., while *Helder-Nieuwediep* is interesting as the station of the Dutch navy, and for its dykes. The inhabitants are more primitive in their habits than those of Southern Holland, and adhere more tenaciously to the picturesque costumes of their ancestors.

The headdress of the women is often curious. It consists of a broad band of silver-gilt in the shape of a horseshoe across the forehead, serving to keep the hair back, and decorated at the sides with large rosettes or oval plates of gold. Above this is worn a cap or veil of rich lace, with wings hanging down to the neck.

FROM AMSTERDAM TO ALKMAAR, 24 M., railway in ¾-1¼ hr. — The train starts from the *Central Station* (p. 362), traverses the Amsterdamer Polder, and crosses the *North Sea Canal* (p. 406) by a bridge 100 yds. long. Local trains stop at *Hembrug*.

5½ M. *Zaandam* (p. 406), the junction of the line to Hoorn and Enkhuizen (p. 414). The railway to Helder skirts the canal-like *Zaan*, passing innumerable wind-mills (comp. p. 406) — 8 M. *Koog* is also the station for **Zaandyk**. Both villages, with timber houses surrounded by gardens, retain many old Dutch characteristics. In the *Town Hall*, between them, is the Zaanland Antiquarian Museum, an interesting collection of antique domestic utensils, ornaments, costumes, paintings, etc. (adm. 25 c., Sat. 50 c.). — 10 M. *Wormerveer*, with flourishing factories; 11 M. *Krommenie-Assendelft*. To the S.W. we see the Groote Kerk of Haarlem. 13½ M. *Uitgeest*.

The next stations are *Castricum*, noted for the battle of Oct. 9th, 1799 (p. 413), and (22½ M.) *Heilo*, with the miraculous *Well of St. Willibrord*. — 24 M. *Alkmaar*, see below.

FROM HAARLEM TO ALKMAAR, 21 M., railway in ¾-1¼ hr. — *Haarlem*, see p. 354. The train runs through a pleasant district towards the N., passing (2 M.) *Bloemendaal* (p. 361), to (3 M.) *Sandpoort-Meerenberg* (p. 361). On the right are pastures with fine cattle. Near (5½ M.) *Velsen*, where a branch-line diverges to (2 M.) Ymuiden (p. 407), are numerous country-houses and a golf-course. — The train then crosses the *North Sea Canal* (p. 406) by an iron swing-bridge, 142 yds. in length, and reaches —

7 M. *Beverwyk* (Hôt. de Zon; Café Ludwig; steamer to Amsterdam), with country-houses and pleasure-grounds. About 1½ M. to the N. is the neglected *château of Assumburg*, originally dating from the 14th century. — During the bathing-season a tramway runs from Beverwyk (in 20 min.: fare 15 c.) to **Wyk aan Zee** (*Vereenigde Bad-Hotels*, 100 R., pens. 5½-7 fl.; several *Pensions*), a favourite Dutch watering-place (sea-bath 25-50 c.), lying behind the lofty dunes (views), about 3 min from the beach. Among the Dunes is a children's hospital. A pleasant walk of 1¼ hr. may be taken along the beach or the dunes to *Ymuiden* (p. 407).

11 M. *Uitgeest*, and thence to (21 M.) *Alkmaar*, see above.

Alkmaar. — **Hotels.** *HÔT. DE TOELAST, Koorstraat 30, 20 R. from 1¾, B. ¾. D. 2 fl.; HÔT DE NACHTEGAAL, Geestersweg 1, in a fine situation, R. & B. from 1¾, D 1½ fl., new, well spoken of; HÔT DE BURG, Hofplein and Lange Straat, 20 R. at 1¾-2 fl. (incl. B.); HÔT. NEUF, Lange Straat 60, 30 R. at 1½-2½ fl. (incl. B.); HÔT. WYNKAMP Paarden-Markt 6 16 R. from 1½ fl. (incl. B.); cafés-restaurants at the last three. — *Alkmaarsche Lunch Room*, Houttil 1; *Café Lievendag*.

Alkmaar, a town of 20,600 inhab., on the North Holland Canal, contains many quaint houses of the 17th cent., and is renowned in the history of the Dutch struggle for independence for its stout and successful resistance to the besieging Spaniards in 1573. — The

railway-station lies about $^1/_4$-$^1/_2$ M. from the town (tramway), the road to which leads through the pleasant public gardens, embellished by a figure of 'Alcmaria Victrix', by Stracké (1873).

The GROOTE KERK OF CHURCH OF ST. LAWRENCE, a fine late-Gothic cruciform edifice (1470-98), with modern timber vaulting, deserves a visit (sacristan in the small square, planted with trees, to the S. of the church). In the S. aisle, near the organ (painted by *Cæsar van Everdingen*), is a painting in seven sections, of 1507, representing the Seven Works of Mercy. In the S. transept is the finely-engraved brass of Pieter Claesz Palinck (1546). Carved stalls in the Renaissance style. The choir contains the ancient tomb of Floris V., Count of Holland (d. 1296). — There are two modern *Roman Catholic Churches* at Alkmaar, one in the Gothic, the other in the Romanesque style.

In the Lange Straat, the chief street of the town, rises the STADHUIS with its tower, a late-Gothic structure dating from 1507. It contains the library and the *Municipal Museum*, consisting of Alkmaar antiquities, a few paintings, etc. Admission, Mon. and Frid. 1-3 p.m. (for strangers at other times also), 25 c.

ROOM I. Pictures by *C. Heck*; painted sculptures from the portal of the Orphanage; instruments of torture. — ROOM II. To the right, *Honthorst*, Holy Family (1632); *Caesar van Everdingen*, Portrait, 'Regent Piece' (1634). Two large corporation-pieces (painted in 1659 under the influence of B. van der Helst); *W. van de Velde the Elder*, Battle of Copenhagen in 1658, a large cartoon; *C. van Everdingen*, Lycurgus showing the results of education. — On the opposite wall, several corporation-pieces of the end of the 16th and beginning of the 17th cent., of no great merit; *P. de Grebber*, Family-portraits (1623); representations of the sieges of Haarlem and Alkmaar by the Spaniards; view of Alkmaar Weigh House; *W. Bartsius*, Corporation-piece (1634). — In the middle of the room are sculptures and weapons. — ROOM III. Seals, weapons, and other small works of art.

The *Town Weigh House* (reached from the end of the Lange Straat, through the Mient to the left) was formed in 1582 out of the former church of the Holy Ghost. The handsome tower (with chimes and moving figures) was completed in 1599 by Corn. P. Kunst. Alkmaar is the centre of the N. Holland cheese-trade. On market-days (Fridays) the whole of the picturesque *Place* in front of the Weigh House is covered by huge piles of red and yellow cheeses, while the streets are full of the gaily-painted waggons of the neighbouring peasantry.

A STEAM TRAMWAY runs to the W. from Alkmaar (station) to ($3^3/_4$ M.; 20 min.) *Egmond aan Zee*. The chief intermediate station is *Egmond op den Hoef*, the ancestral seat of the counts of that name, who afterwards settled in S. Holland, and whose castle was destroyed by the Spaniards in 1573. A little to the S lies *Egmond-Binnen*, once famous for its abbey, destroyed in 1572, in the church of which many of the ancient Counts of Holland were interred. The abbey at a very remote period was a zealous patron of science, and its chronicles formed the principal source of the early history of Holland. — Egmond aan Zee (*Hôtel Kurhaus*, 70 R.; *Bad-Hotel Zeezicht*, 30 R., pens. $3^1/_2$ fl.), which has an excellent beach, was opened as a sea-bathing resort in 1904. At the foot of the lighthouse, erected in 1833, is a colossal lion in honour of Lieutenant Van Speyk (p. 371). The dunes (p. 314) afford an extensive view.

Another STEAM TRAMWAY runs to the N.W. to (2½ M.) *Bergen*, where a monument was erected in 1901 to the Russians who fell here in 1799 (p. 413). The town-hall contains a small museum of local interest (adm. 10c.). The nave of the church was destroyed in 1574, and the choir only is now used for services. — 5½ M. *Bergen aan Zee* (Hôtel Nassau-Bergen, 40 R., pens. from 4¾ fl., good) is a small and quiet seaside-resort, with partly wooded dunes from which fine views are obtained.

FROM ALKMAAR TO HOORN, 20 M., railway in 25 min.-¾ hr. This line is part of the express route from Rotterdam to Haarlem, Alkmaar, and Enkhuizen; but only slow trains call at the intermediate stations of *Heer-Hugowaard* (see below) and *Obdam*.

Steam-tramways run from Alkmaar to *Haarlem* and *Amsterdam* (comp. pp. 354, 366).

The train crosses the North Holland Canal (p. 405), which skirts the back of the dunes, and then turns to the N.E. — 3½ M. *Heer-Hugowaard* (see above); 3½ M. *Noord-Scharwoude*. — 39 M. *Schagen* (Hôt. de Roos, 20 R. at 1¾ fl. incl. B., with restaurant), a pleasant little town with a large cattle-market (Thurs.), an agricultural school, and a ruined castle. Steam-tramway to Wognum (p. 414). — 46 M. *Anna Paulowna*.

58½ M. **Helder** (**Hôtel Bellevue*, near the station, 22 R. at 2 fl. incl. B., D. 2¼ fl. incl. wine; *Hôt. den Burg*, near the harbour, with view of the Zuiderzee, 24 R. at 1¾-2¼ fl. incl. B., with restaurant; Brit. vice-consul, *W. J. van Neck*) was towards the close of the 18th cent. little more than a large fishing-village, but now contains 27,000 inhabitants. In 1811 Napoleon caused extensive fortifications to be constructed here by Spanish prisoners of war, and these were afterwards completed by the Dutch. About ¾ M. to the E., and connected with Helder by a road along the Helder Dyke, lies **Nieuwediep**, the harbour at the mouth of the N. Holland Canal, where the capacious wharves and magazines of the Dutch Navy and the Naval Cadet School, together known as *Willemsoord*, are situated. Part of the Dutch fleet is generally stationed here. There is also a *Zoological Station* at Nieuwediep.

From Helder a tramway runs to the *Lighthouse* (vuurtoren), rising on the dunes 1½ M. to the W., whence there is a magnificent view of the sea. An interesting walk may be taken along the *Helder Dyke* (6¼ M. long), running round the extreme promontory of N. Holland, which is exposed more than any other part of the coast to the violence of the wind and the encroachments of the sea. The dyke is entirely built of blocks of Norwegian granite and descends into the sea to a depth of 200 ft., at an angle of 40°. The highest tide never reaches the summit, while the lowest still covers the foundations. Huge bulwarks projecting several hundred fathoms into the sea at intervals add to the stability of the structure. To the N. is the *Fort Erfprins*, to the S. the *Fort Kykduin*, on the highest point of the dunes.

A fierce and sanguinary naval battle took place off this coast on 21st Aug., 1673, between the united English and French fleets and the Dutch under *De Ruyter* and *Tromp*, in which the latter were victorious. — In September, 1799, an army of 10,000 English and 13,000 Russian troops,

commanded by Admiral Abercrombie and the Duke of York, landed at this point. The Russians lost their way and were totally defeated by the French at *Bergen* (p. 412), while the English were compelled, after a skirmish at Castricum (p. 410), to yield to the superior forces of the French and to retreat, having failed in their endeavours to induce the Dutch to revolt against their new masters.

Opposite Helder, and separated from the mainland by the strait of *Marsdiep*, which is never choked up with sand, lies the island of **Texel**. A steamboat plies thither from Nieuwediep 10-12 times daily in 3/4 hr., landing at *Oudeschild*, whence an omnibus runs in 1/2 hr. to *De Burg* (Hôtel Texel, 32 R. at 2 fl. incl. B., Hôtel de Lindeboom, both good, with restaurants), the capital of the island (interesting old houses). On the W. coast lies the fishing-village of *Koog* (Bad-Hotel Prinses Juliana, 31 R., pens. 3 1/2 fl., well spoken of), recently frequented as a bathing-resort (primitive). The island, with 6400 inhab., and 73 sq. M. in extent, consists chiefly of pasture-land, and supports about 34,000 sheep. Its N. extremity is called *Eyerland* ('land of eggs'). The eggs of the myriads of sea-fowl which visit it are collected and sent to Amsterdam.

Harlingen (p. 419) in Friesland may be reached by a sailing-boat with a favourable wind in 5-6 hrs. (12-15 fl.).

45. From Amsterdam to Enkhuizen and Stavoren

(Leeuwarden; Harlingen; Groningen).

50 M. Railway to (36 1/2 M.) *Enkhuizen* in 1 1/4-2 hrs. (from Haarlem viâ Alkmaar, 52 M., in 1 1/4-2 3/4 hrs.). Steamer from Enkhuizen to (13 1/2 M.) *Stavoren* in 1 hr. 10 minutes. — Steamers ply from Amsterdam to *Hoorn*, viâ *Enkhuizen* to *Harlingen*, and viâ Enkhuizen to *Stavoren* and *Sneek* (comp. p. 366).

From Amsterdam to (5 1/2 M.) *Zaandam*, see p. 406. The train crosses the *Zaan*, stops at *Oostzaan*, and skirts the *Wormer Polder*.

14 1/2 M. **Purmerend** *(Hôtel Centraal; Heerenlogement)*, a small town with 6000 inhab. (market on Tues.), is situated between the Purmer, Wormer, and Beemster polders, at the S. extremity of the last-named. This polder, considered one of the finest in Holland, is intersected by the steam-tramway from Zunderdorp (Amsterdam; p. 366) to Alkmaar, one of the stations on which is *Midden Beemster* (Heerenhuis, small but good).

The railway to Hoorn skirts the E. side of the Beemster Polder, passing *Kwadyk*, whence a steam-tramway runs in 1/4 hr. to Edam and thence in 10 min. to Volendam (comp. p. 408), *Oosthuizen*, and *Avenhorn*.

25 1/2 M. **Hoorn.** — **Hotels.** *Hôtel de Doelen, Achter-Straat 2, 25 R. at 2-2 1/2 (incl. B.), D. 2 fl., *Park-Hotel, Achterom 53, 14 R. at 1 3/4, B. 3/4 fl., with view of the Zuiderzee, Hôtel de Roskam, Veemarkt 45, 10 R. at 1 3/4 fl. (incl. B.), all with cafés-restaurants.

Hoorn, the picturesque old capital of West Friesland, with 11,000 inhab., contains numerous gabled buildings of the 17th cent.,

the walls of which are in some cases adorned with coloured tiles. A naval battle took place off Hoorn in 1573, in which the Spanish Admiral Bossu, Stadtholder of Holland, was taken prisoner by the Netherlanders. Hoorn was the birth-place of Willem Schouten (1580-1625), who discovered the passage round the S. coast of America in 1616 and named 'Cape Horn' after his native town, and of Jan Pietersz Coen (1587-1629), the founder of the Dutch dominion in the East Indies.

In the Kerkplein lie the former *St. Jans Gasthuis* (1563) and the *Groote Kerk*, a modern structure on the site of a mediæval church, which was repeatedly destroyed by fire. — The Kerkstraat leads hence to the Rodesteen, which contains a bronze *Statue of Coen* (see above), by F. Leenhoff (1893). A cheese-market takes place here on Thursday. The square is surrounded by the *Stadhuis* (1613), containing a council-room of the end of the 17th cent. and a few old pictures (A. J. T. Blankerhoff, Battle in the Zuiderzee in 1573, with finely carved frame), the *Weigh House* (1609), and the *Proostenhuis* or *Tribunal* (1632). The *West Frisian Museum*, in the last-mentioned building (open 9-6; adm. 25 c.), contains paintings by F. Bol, W. van de Velde the Younger, J. de Baen, J. A. Rotius (four corporation-pieces), and others, and some old wood-carvings.

The *Roman Catholic Church*, Groote Noord, near the Rodesteen, possesses some vestments of the early 16th century. — The *Noorderkerk* and the former *Oosterkerk* (stained glass of 1620) are also interesting. Near the latter is the *Ooster-Poort*, a relic of the old town-wall.

From the Rodesteen the Groote Haven-Steeg leads to the *Harbour*, at the entrance of which, on the Zuiderzee, is the *Harbour Tower*, an erection of 1531-1652. Thence the Pompsteeg leads to the *Dyke*, which affords a fine view of the Zuiderzee (best by evening-light).

RAILWAY from Hoorn viâ Wognum (p. 412) to (13 M., in 3/4 hr.) Medemblik (*Hôtel Het Wapen van Medemblik*), with a castle of the 13th cent. (now a law-court), the picturesque Koggenhuis (1613), and a church (St. Boniface) with a fine tower. — TRAMWAY from Hoorn to Enkhuizen (1 1/4 hr.).

From Hoorn (Enkhuizen) to *Alkmaar* and *Haarlem (Rotterdam)*, see pp. 412, 410.

The railway from Hoorn to Enkhuizen leads through the richest district in N. Holland (well adapted for cycling). The houses of the peasants resemble villas; most of them are surrounded by small moats and communicate with the road by tiny bridges. The intermediate stations are *Blokker*, *Westwoud*, *Hoogkarspel*, and *Bovenkarspel*.

36 1/2 M. **Enkhuizen** (*Hôtel Oranjezaal*, 9 R. at 2 fl. incl. B.; *Pont van Cleve*, 12 R. at 1 3/4 fl. incl. B.) was once a flourishing town, which in the 17th cent. possessed 40,000 inhab. and a fleet of 400 herring-fishing vessels. The population is now 7800 only, and not a single fishing-smack remains. The *Drommedaris* tower, a relic of the old fortifications, dates from 1540. The *Zuiderkerk*,

with the tomb of the naturalist Paludanus (d. 1633), has two naves and an interesting tower (1450-1525). The *Choir-screen in the *Westerkerk*, with relief-figures of Moses, Joshua, and the Evangelists, is the finest work of the kind in N. Holland (1542-73); the pulpit (1567) also is handsome. Beside the church, which is a Gothic edifice with a wooden roof and no transept, is a detached wooden belfry dating from 1519. The *Stadhuis* (1688), in the Breestraat, displays the town-arms (three herrings; above). In the interior are ceiling-paintings by Joh. van Neck and others. The *Weigh House* (1559), in the fish-market, is an early specimen of the national brick and stone style. The *Mint* (1611), the *Orphanage* (1615), and many private houses of the 17th cent. are also interesting. Enkhuizen was the birthplace of Paul Potter, the painter (1625-54; comp. p. lxx).

Steamers ply from Enkhuizen daily, except Sun., to the island of **Urk**, which is noted for its picturesque costumes, and to *Kampen* (p. 425). Other steamers run to Amsterdam and Sneek (comp. p. 366).

The Steam Ferry from Enkhuizen across the *Zuiderzee* to *Stavoren* (see below) takes 1½-2 hrs.; in stormy weather sea-sickness is not unknown.

46. From Stavoren *(Amsterdam)* to Leeuwarden.

31 M Railway *(Hollandsche Spoorweg)* in ¾-1¾ hr.

Stavoren (*Hot. Dooper*, R. & B. 1¼ fl., plain), now a small place with 1000 inhab., was the residence of the Frisian princes in the early middle ages, and subsequently an independent commercial city, which carried on an extensive trade and reached the height of its prosperity at the beginning of the 13th century. It is connected with Enkhuizen (p. 414) by means of a steam-ferry.

The *Vrouwensand* a broad grass-grown sandbank in front of the harbour, derives its name from the tradition that the wife of a wealthy merchant once desired one of her husband's captains to bring her from abroad 'the most precious thing in the world'. The worthy Dutch mariner, in conscientious fulfilment of the request, accordingly brought back a cargo of wheat from Danzig! The lady, indignant at his stupidity, ordered the valuable freight to be thrown overboard at the mouth of the harbour. The grain is said to have taken root, and to have formed the foundation of the sandbank.

To the E. of Stavoren lies the *Gaasterland*, forming an oasis of forest in the midst of a vast expanse of moor. The church of the village of *Wyckel* contains the tomb and monument of General Menno van Coehoorn (p. 299), the celebrated Dutch engineer.

The railway runs to the N.E. through the fertile but monotonous plain of Friesland, passing several small stations. *Hindeloopen* (Hot. de Wynberg, R. & B. 1 fl.), with a lofty church-tower, was once celebrated for brightly coloured costumes and gaily painted furniture (comp. Mr. O. van Olselo's collection). *Workum* contains some interesting private houses of the 17th cent. and a pretty weigh-house of 1650. The church has a detached Gothic tower; in the interior

are richly painted biers belonging to the guilds (16-17th cent.). The next stations are *Oudega* and *Ylst.*

17½ M. **Sneek** (*Stad Munster*, Wyde Burg-Straat 1, R. & B. 2 fl., good; *Hotel de Wynberg*, Markstraat, R. & B. 1¾ fl.), a busy little town with 13,000 inhab., carries on a considerable trade in cheese and butter. The attractive *Stadhuis* is in the style of Louis XIV. The *Water-Poort*, a town-gate spanning a canal, dates from 1613 and was restored in 1878. — Steamer to Amsterdam, see p. 366.

From Sneek to Harlingen, steam-tramway in 1¾-2 hrs. The chief intermediate station is (½ hr.) **Bolsward** (*Hotel Wiebes*, R. & B. 2½ fl.), with 6500 inhabitants. The *St. Martinikerk*, built in 1446-63, contains richly-carved late-Gothic choir-stalls (about 1450), and many fine tombstones. Some of the latter, however, really belong to the small *Broederkerk* (1251). The °*Stadhuis* (1614-16), which has recently been well restored, is the finest Renaissance building in Friesland. — *Harlingen*, see p. 419.

Steam-tramway from Sneek to *Heerenveen*, see p. 426.

The following stations are *Bozum*, *Wieuwerd*, *Mantgum*, and *Jellum-Boxum*.

31 M. **Leeuwarden.** — **Hotels.** Hot. de Nieuwe Doelen (Pl. a; C, 2), Koren-Markt 199, a good, long-established house, 45 R. at 2-3 fl. (incl. B.), déj. 1, D. 1¾, omn. ¼ fl.; Hôtel Phoenix (Pl c; C, 3), St. Jacob-Straat 9-11, 45 R. at 2-3 fl. (incl. B.), déj. 60 c., D. 1½ fl., good; Hôtel-Restaurant Amicitia (Pl. b; C, 3), Wirdumer Dyk 45, 28 R. at 2 fl. (incl. B.), D. 1½ fl., good; Hotel 't Wapen van Friesland (Pl. d; A, B, 3), Groot Schavernek 9, 26 R. at 1½ 2 fl. (incl. B.), D. 1¾ fl.; Oranje Hotel (Pl. e; B, 4), at the station, 26 R. from 1¾ fl. (incl. B.), D. 1½ fl.; Hotel de Klandery (Pl. f; C, 4), on the Zuider-Plein, 40 R. at 1½ fl., B. 60 c., D. 1¼ fl., with café-restaurant.

Cafés-Restaurants. °*Amicitia* (see above), with small garden; *Poort van Cleve*, St. Jacob-Straat; *Friesch Koffiehuis*, Wirdumer Dyk; *Café Neuf*, Voorstreek, corner of Koning-Straat.

Post & Telegraph Office (Pl. 17; D, 2, 3), in the Tweebaks-Markt.

Booksellers. *Meyer & Schaafsma*, Koning-Straat.

Motor Launch for excursions kept by *T. Voordewind*, Romkes-Laan (10 fl. per day).

Principal Attractions (½ day). Frisian Museum, Kanselary, Oldehove Tower, Noorder-Plantage.

Leeuwarden (36,054 inhab.), the ancient capital of Friesland, and the former seat of the governors of Friesland and Groningen, is situated in the marshy region of the Middelsee which has dried up since the 13th century. In the 16-18th cent. it was celebrated for its gold and silver work. Its cattle-market (held every Frid.) is the most important in Holland next to that of Rotterdam.

From the *Railway Station* (Pl. B, 4) we first follow the Stations-Weg to the right and, after crossing the canal bridge to the left, proceed past the *Exchange* (Beurs en Waag-Gebouw; Pl. 1; C, 3, 4: built in 1880) into the lively Wirdumer Dyk (Pl. C, 3), with its numerous shops. At the other end of this street, in the Waags-Plein (left), is the picturesque *Old Weigh House* (1598; Pl. 15), now a fire-station. — We then skirt the canal, to the right, to the Koning-Straat. No. 7, on the left side of this street, is an aristocratic mansion of 1781, now occupied by the —

Frisian Museum (*Friesch Museum;* Pl. 2, D, 2), consisting of the extensive collections of the *Friesch Genootschap van Geschied-*,

LEEUWARDEN
1:11.000
0 100 200 300 400
Meters
A
B
C
D
E
F
Groningen
St. Jacobi Parochie
Tramlijn
Diaconessen Huis
Harlinger Straatw.
Harlingerpoort
Harlinger Trekweg
Noorder Plantage
Oldehoofster Kerkhof
Tramweg Stat.
Westerplantsoen
Westerplein
Sport Terrein
Veemarkt
Station
Noorder Singel
Noorderstraat
Voorstreekstraat
Voorstreek
Korfmakersstraat
Voorder Plantage
Gas Fabriek
Cambuurstraat
Cambuurster Pad
Achter Cambuur
Stads Vijver
Nieuwe Buren
Kerkhof
Groote Kerkstraat
Groote Kerk
Weeshuis
Oude Doelen
Oude Doelenstraat
Nieuwe Doelenstraat
Nieuwe Stad
Oude Stad
Het Ruiterswal
Wilhelmina Plein
Willems Kade (Noordzijde)
Willems Kade (Zuidzijde)
Lange Kapel
Stadsherbergstraat
Aldaneerd Str.
Achter de Haven
Gemeente Fabriek
Kraanweg
Kraanplein
De Weerklank
Het Noord Front
Het Zuid Front
Matenwal
Zoutkeet
Ambachtsschool
Nieuwe Kanaal
Nieuwe Kanaal Noordzijde
Nieuwe Kanaal Zuidzijde
Prinsengracht
Prinsengracht Park
Straf Gevangenis
Hemmakade Noordzijde
Hemmakade Oranje Nassau Park
Hemmakade de Vries Str.
Hemmakade de Geeststraat
Prinsenstraat
Prinsenkade
Prinsenbrug
Prinsenplein

Oudheid-, en Taalkunde. Open daily, 10-4; adm. 25 c. Catalogue (1908) 25 c. Curator, Dr. Boeles.

Ground Floor. Room I (to the right), with painted hangings, contains Frisian works in silver, costumes, and articles connected with weddings. — Room II. Frisian ornaments, including a series illustrating the continuous development of the headdress mentioned on p. 409; also domestic objects. — Room III. The central case contains the so-called °Popta Silver Ware, executed at Leeuwarden for Dr. Popta of Marssum. Among the most notable pieces are two dishes (Nos. 648, 649) with mythological scenes (ca. 1650) and two candelabra (Nos. 650, 651) by *Claes Mensma* (1670). Also, other gold and silver articles, including a buffalo's horn mounted in silver (1397). In the window-case are fine drinking-horns and hunting-horns. On the walls are portraits of the house of Orange. — Room IV (to the left of the entrance). Collection of portraits.

Entresol. Room V contains good portraits (16-17th cent.). Entrance-wall: no number, *Wybrand de Geest*, Boy (1656); 585. *Corn. Janssens van Ceulen*, Lady (1652). End-wall: 574. *Unknown Master*, Viglius d'Aytta, the jurist, as chancellor of the Order of the Golden Fleece (1564); no number, *Abr. Beerstraaten*. View of Leeuwarden in 1652. The exhibits in the middle are changed from time to time. The cases by the front-wall contain old printed works and book-bindings.

First Floor. By the staircase, in Rooms VI (l.) and VII (r.), °Rooms from Hindeloopen (p. 415), respectively of the 17th and the 18th century. — Room VIII (l.). Small antiquities; weapons; portraits; etc. — To the right are two rooms devoted to the °*Bisschop Museum*, a collection of antique industrial art made by Chr. Bisschop, the painter: Room IX. Renaissance furniture of the 16th cent.; glass-case with silver articles, including a plaquette by Adam van Vianen, representing the Entombment. Room X. Renaissance cabinet (ca. 1640); Delft plaquettes. — The flight of steps on the other side of the landing lead to Room XII, containing pictures of the 19th century. To the left: 9. *David Bles*, Lady reading; 7. *Chr. Bisschop*, The empty cradle; 47. *W. Roelofs*, Landscape with cattle; 2. *L. Apol*, Winter-scene (1874); 101. *Ch. Jacque*, Sheep; 22. *J. Israëls*, The mother's right hand; 41. *H. W. Mesdag*, Sea-piece; 100. *Ch. Daubigny*, Landscape. The adjoining room contains Frisian paintings of the 19th century.

Annexe. On the groundfloor are two rooms with a well-arranged representative collection of *Archaeological Discoveries*. The gold and silver ornaments and the °Runic monuments should be noticed. In the passage leading to the porcelain collection is a selection of mediæval stone sculptures. — The °Collection of Porcelain, bequeathed by Mr. A. Loxma Ypey of Ryperkerk, includes valuable Chinese, Japanese, and East Indian china, and a few specimens of Höchst and Dresden ware. — The gallery contains an extensive collection of Frisian and other coins, medals, modern Dutch plaquettes, glass, and stained glass.

The Basement of the main building contains mediæval fonts, architectural fragments, sculptures in stone and terracotta, and pottery. Also, an old-Frisian kitchen.

The Kanselary (Pl. 3; D, 2), in the Turfmarkt, opposite the Museum, was originally a law-court, built by *Barth. Janszoon* in the time of Philip II. (1566-71; flight of steps, 1621); it now contains the *National Archives* and the *Provincial Library*.

In the vestibule of the *Provincial Gouvernement Gebouw* (Pl. 18; D, 2, 3), a little to the S., a tablet commemorates the first vote to recognize the United States of America, passed by the provincial diet of Friesland.

We return to the Koning-Straat and proceed to the N.W., viâ the Wortelhaven and the Slotmakers-Straat, to the Protestant *Groote* or *Jacobyner Kerk* (Pl. 7; C, 2), the old burial church of the Stadtholders of Friesland (p. xli). The tombs were destroyed by the 'patriots' in 1795 (comp. p. xlii). The church dates from 1480-1550.

We next follow the Groote Kerkstraat and (left) the Beyer-Straat to the Hofplein, on the left side of which is the *Stadhuis* (Pl. 20; C, 2), a building of 1715, with a fine council-room, while on the right is the insignificant *Royal Palace* (Pl. 23; C, 2), the residence from 1587 to 1747 of the Stadtholders of Friesland and now occupied by the Royal Commissary for Friesland. The dining-hall contains portraits of stadtholders and princes of the house of Orange-Nassau. In the square rises a statue, by Bart. van Hove (1906), of Count William Lewis of Nassau-Diez (d. 1620), stadtholder of Friesland.

To the W. the Groote Kerkstraat (see above) leads to the Oldehove (Pl. 14; A, 2), a massive but unfinished church-tower of brick, 130 ft. high (1529-32; wide view).

In the attractive *Noorder-Plantage*, laid out on the site of the old bastions, is the *Prinsentuin* or *Stadtuin* (Pl. B, 1, 2), with simple café (concert on Sun. afternoon in summer, 50 c.).

The Frisians are the only Germanic tribe that has preserved its name unaltered since the time of Tacitus. They are remarkable for their physical strength, their bravery, and their love of independence. After wars with Charles Martel (714-741) and partial conversion to Christianity by SS. Willibrord (p. 438) and Boniface (p. 419), they submitted to Charlemagne, who entered into a treaty with this remarkable race, by which they were recognized as a free people, bound only to pay tithes to the church. He caused a collection of Frisian laws to be made, and they still exist in the *Asegabuch* in the old Frisian language, as well as in Latin. By the 11th cent., however, the Frisians had already shaken off the yoke of the imperial counts and had formed the league of the seven 'Sea Lands' (West Friesland, Westergau, Ostergau, Drenthe, Groningen, Emden, and Rüstringen), the representatives of which assembled first at the 'Upstalboom' ('Judgment Tree') near Aurich and afterwards (from about 1350) at Groningen. In 1256 the Frisians defeated and slew the German king, Count William II. of Holland (p. xxxviii), and it was not till after an obstinate struggle, continued through the whole of the 14th cent., that the Counts of Holland succeeded in subjugating West Friesland.

The Frisian language differs considerably from that of the rest of Holland, occupying an intermediate position between Anglo-Saxon and Old Norse, and often closely resembling English: 'Good butter and good cheese is good English and good Frieze'. The Frisian literature is not inconsiderable, and has recently given signs of revival.

The women of Friesland enjoy a great reputation for beauty, and many attractive faces may be seen among the country-girls who frequent the market on Fridays at Leeuwarden. Their characteristic headdress is a kind of skull-cap of gold or silver-gilt, which lies close to the temples, where it is finished with leaf-like ornaments. These headdresses are handed down from mother to daughter as heirlooms.

Leeuwarden is connected with the small towns of North Friesland by various railways and steam-tramways; but the only line of any importance is the continuation of the main line between Groningen and Leeuwarden. — From Leeuwarden to Harlingen, 15½ M., railway in 35-40 minutes. — Stations: *Deinum*, *Dronryp*, both of which have ancient churches.

From Leeuwarden to Francker we may avail ourselves also of the steam-tramway viâ (2¼ M.) *Marssum*, at which is the interesting old brick building (restored) of the Popta Gasthuis, an almshouse founded at the close of the 18th century.

10½ M. **Franeker** (*Hôt. de Korenbeurs*, R. & B. 1¾, D. 1½ fl.), a town with 7400 inhab. and many quaint old houses, was the seat of a university from 1585 to 1811. In the choir of *St. Martin's Church*, completed in 1420, are several remarkable tombstones of the 15-17th cent., placed upright against the walls. The earlier specimens are of reddish sandstone, the later (some 12 ft. long) of dark granite. The most famous Frisian sculptors, or 'Antyksnyders', several of whom studied in Italy, were *Peter Dircksz* and *Vincent Lucasz*, who flourished about the middle of the 16th century. — The successfully restored *Stadhuis* (1591), with a corner-tower, contains portraits of scholars and a small collection of antiquities (adm. 25 c.). In the house opposite the canal-bridge is an astronomical model showing the motions of the planets, the sun, and the moon, which was constructed by *Eise Eisinga*, a wool-comber of Franeker, in 1774-81 and still works. The so-called *House of the Grain Porters* is a tasteful and interesting building (1634).

15½ M. **Harlingen** (*Heerenlogement*, Franekereind, 26 R. at 1¾-2½ fl. incl. B.; Brit. vice-consul and Lloyd's agent, *Dirk Fontein*, Noorderhaven A 33), a town of 10,500 inhab., with a harbour constructed in 1870-77, lies ¾ M. from the railway-station. It occupies almost the same site as a city which was entirely swallowed up by an inundation in 1134. On the sea-wall to the S. of the town is a statue, known as the *Steenen Man*, erected by the grateful inhabitants to *Caspar de Robles*, the Spanish governor, who rebuilt the dykes after another disastrous inundation in 1566.

Steam-tramway to *Sneek*, see p. 416. — Steamers to *London*, *Hull*, and *Leith*, see p. 293.

From Harlingen a Steamer plies once or twice daily in 2 hrs. to the islands of *Terschelling* and *Vlieland* (fares 1½, ¾ fl.; there and back 1½, 1 fl.). *Vlieland* (Hotel Vlieland; private lodgings; Lloyd's agent), the capital of the last-named island, is frequented for sea-bathing. The bathing-place lies 20 min. from the town (sea-bath 25 c.).

47. From Leeuwarden to Groningen.

33½ M. Railway (*Staatsspoorweg*; no express-trains) in 1¼-1¾ hr.

The district traversed is monotonous. Stations. *Tietjerk*; *Hardegaryp*. — From *Veenwouden* a steam-tramway runs to the S. to Heerenveen (p. 426) and another to the N. to (1 hr.) *Dokkum* (4000 inhab.), which contains an interesting Stadhuis and the Roman Catholic church of St. Boniface, with the relics of that saint, who was slain here in 755 by the heathen Frisians. Dokkum may be reached also by steamer from Leeuwarden or by the railway from Leeuwarden to Metslawier. — The following stations are *Buitenpost*, *Visvliet*, *Grypskerk*, *Zuidhorn*, and *Vierverlaten*.

33½ M. **Groningen.** — **Railway Stations**: 1. *Central Station* (*Hoofd-Station*; Pl. B. C, 5, 6; with restaurant), for all trains. 2. *Noorder-Station* (Pl. A, 1), for trains to Delfzyl and Roodeschool.

Hotels. Doelen (Pl. b; C, 3, 4), in the Groote Markt, a long-established house, R. & B. 2-2½ fl., good Hôtel-Restaurant Willems (Pl. c; C, 4),

Heere-Straat 54, 50 R. from 2 fl. (incl. B.), D. 1½ fl., very fair; Frigge (Pl. a; C, 4), Heere-Straat 76, 60 R. from 1½, B. ¾, D. 1¾ fl. — Zeven Provincien (Pl. d; C, 3, 4), in the Groote Markt; Hôtel Friesland (Pl. e; C, 4), Kleine Pelster-Straat 4, 25 R. from 1½ fl. (incl. B.), D. 1¾ fl., well spoken of; Hôtel Boersema, near the Central Station, R. & B. 1¾ fl.; Hôtel Elzenga, Carolie-Weg 13, 50 R. at 1¾-2½ fl. (incl. B.); Hôtel Kisch (Pl. f; B, 5), Station-Straat 7, 30 R. from 1¾-2½ fl. (incl. B.), Hôtel Kiek (Pl. g; B, 4), Aa-Kerkhof, 50 R. from 1¾ fl. (incl. B.), both Jewish.

Cafés-Restaurants. *Café Suisse*, D. 1¼ fl., *Royal*, *Métropole*, Heere-Straat 28, 23, and 22.

Post & Telegraph Office (Pl. B, 4), Munnekeholm.

Booksellers. *P. Noordhoff*, Oude Boteringe-Straat 12; *Scholtens & Zoon*, Groote Markt 43.

Tramways. 1 (blue). From the *Noorder-Station* (Pl. A, 1) viâ the Nieuwe Ebbinge Straat (Pl. B, 1, 2). Groote Markt (Pl. C, 3), and Heere Plein (Pl. C, 5) to *Sterrebosch* (beyond Pl. D, 6). — 2 (green). From the *Krane-Weg* (Pl. A, 4) viâ the Groote Markt (Pl. C, 3) and Nieuwe Weg (Pl. D, 3, 4) to the *Nieuw Ziekenhuis* (Pl. D, 2, 3). — 3 (red). From the *Groote Markt* (Pl. C, 3) viâ the Emma Plein (Pl. B, 5) to the *Hoofd-Station* (Pl. B, C, 5). — **Steam Tramways** viâ *Paterswolde* to *Eelde* and viâ *Haren* to *Zuidlaren* (p. 426; popular excursions).

British Vice-Consul & Lloyd's Agent, *U. J. Schiltuis.*

Groningen, the capital of the province of the same name, with 75,370 inhab., lies at the junction of the *Drentsche Aa*, or *Hoornsche Diep*, and the *Hunse*, or *Drentsche Diep*. The latter is called *Reitdiep* from this point to its mouth (12½ M. to the N.W.), and, like the *Damster Diep* and the new *Ems Canal*, is navigable for small sea-going vessels. Groningen, the birthplace of the painters *Jozef Israëls* and *H. W. Mesdag*, is the most important town of the N. Netherlands, with considerable trade. Rape-seed and grain are the staple commodities of the place.

The historical records of Groningen date back to the 9th cent., and from 1040 it was under the jurisdiction of the Bishop of Utrecht. It joined the Hanseatic League in 1282, was captured by Prince Maurice of Orange in 1594, and was vainly beleaguered by Bishop Bernhard von Galen in 1672.

The life of the town is focussed in the Heere-Straat (Pl. C, 4, 5), the prolongation of the Stations-Weg leading from the railway station, and in the Groote Markt (Pl. C, 3, 4), in which are the church of St. Martin and the Stadhuis.

The **Church of St. Martin** (Pl. C, 3) is a Gothic brick structure of the 13th and 16th cent., with a lofty tower (320 ft.), built in 1477 (top restored after a fire in 1627; set of chimes; view), and an organ built by Rudolph Agricola (d. 1485), a famous scholar and musician born near Groningen. Adjoining is the *Old Regthuis*, a small brick building of 1509 (Pl. 2; restored in 1899), now used as a guard-house. — On the W. side of the market is the extensive **Stadhuis**, restored in a pseudo-classical style in 1787. Behind is the elegant *Goudkantoor* (Pl. 7) of 1635. — In the adjacent Oude Boteringe-Straat (Pl. B, 3) rise the *Law Courts*, a fine brick edifice with gables (16th cent.).

The **University** (Pl. B, 3), founded in 1614, occupies a new building (opened in 1909) in the Dutch Renaissance style, which

GRONINGEN
1 : 18.000
0 100 200 300 400
Meter
1 Archiefgebouw C 2
2 Militaire Hoofdwacht C 3
3 Muziekschool C 3
4 Nederlandsche Bank B 3
5 Telephoonkantoor C 4
6 Universiteits Bibliotheek B 3
7 Goudkantoor C 3
8 Korenbeurs B 4
A
B
C
D
1
2
3
4
5
6
Bedum
Rijwielbaan
Noorder Stadsgracht
Noorder Singel
Boter Diep
Noorder Buitensingel
Noorder Plantsoen
Noorder Park
Noorder Begraafpl.
Oude Israël. Begraafpl.
Sportterrein
Weerbaarheidsterrein
Oosterpark
Oosterbegraafpl.
Oosterhaven
Oosterstr.
Oosterstraatsingel
Oosterhaven Str.
Oosterhaven Singel
Oosterhaven Kade
Oosterhaven Brug
Oosterhaven Sluis
Oosterhaven Steeg
Oosterhaven Gracht
Oosterhaven Plein
Oosterhaven Poort
Oosterhaven Veer
Oosterhaven Dijk
Oosterhaven Laan
Oosterhaven Park
Oosterhaven Weg

was built by Vryman after a fire in 1906. It has five faculties, with 52 professors and lecturers, and is attended by about 500 students. Among the treasures of the *University Library* (Pl. 6, B, 3; 140,000 vol.), in the Bibliotheek-Gang, between the Poststraat and the Zwanen-Straat, is a copy of the New Testament of Erasmus with marginal annotations by Luther (open on week-days, 10-4; in vacation, 1-3).

Opposite the university stands the Roman Catholic *Broerkerk* (Pl. B, 3), a Gothic structure by P. J. H. Cuypers, adorned with large pictures of the Passion by *L. Hendrix* (1865). — The corner-house of a street in the vicinity, called the 'Oude Kyk-in't-Jat Straat' (Pl. B, 3), bears the head of a bearded man, with the inscription '*Ick kick noch in't*' ('I still peep into it'). This has been the badge of the city since the 16th century.

In the Guyot-Plein (Pl. B, 3) is a small monument commemorating *H. D. Guyot* (d. 1828), founder in 1790 of the *Deaf and Dumb Asylum*, which rises at the N.W. corner of the square. — To the N. is the *Nieuwe* or *Noorder Kerk* (Pl. B, 2), built in 1660-64 on the plan of the church of the same name in Amsterdam (p. 371). — In the Nieuwe Kyk-in't-Jat Straat is the entrance to the *Botanic Garden* (Hortus Botanicus; Pl. A, 2) of the University (open on week-days 9-12 and 2-4; shown by attendant).

To the S.W. of the Groote Markt, beyond the Visch-Markt, is the *Corn Exchange* (Korenbeurs; Pl. 8, B, 4), behind which is the Gothic *Aa-Kerk*, founded in the 13th cent., but rebuilt after 1500 and furnished with a baroque tower in 1712.

Farther on, in the Prædinius-Singel, rises the **Groningsche Museum** (Pl. B, 4), a brick building by *C. H. Peters* (1894), containing prehistoric and Roman antiquities found in the province of Groningen and also works of modern art. Open daily, 1-5; adm. 25 c. Catalogue 10 c.

Basement. Room I. Architectural remains from Groningen. In two cases on the left are Roman and Germanic antiquities. In the wall-cabinet, stone-ware. — Room II. Collection of vases. Chimney-piece of 1632. The cases contain prehistoric antiquities. — Room III. Architectural fragments, etc. — Room IV. Mediæval fonts and other ecclesiastical antiquities. — Room V. Models. — Room VI. A completely-equipped loom of 1590.

Entresol. Room VII (left). Views of Groningen, including two by *H. W. Mesdag*. Guild antiquities, etc. In the cases we may note a green velvet hat with silk embroidery of 1685 for receiving beans used in voting, the silver keys of the town, and three staves of municipal officials (end of 15th cent.) — Room VIII. Chimney-piece with painting by *Ad. Camerarius* of Groningen (1665); the old 'Prinsenstoel' of the Stadtholder; numerous portraits, including a large family-group by *Jan van Scorel* (ca. 1530). In a case, academic mementoes. — Room IX. Noteworthy tapestry of the 17th and 18th cent.; in the glass-cases, a collection of pottery, including specimens of Böttger's Dresden porcelain; also, recent acquisitions. — Room X. Weapons; models of guns; in the centre, a bombard of the 14th century. — Room XI, divided into four cabinets. Cabinet B. Ancient pictures, including a large Winter-landscape by *J. Beerstraaten*. Cabinet D. Modern pictures by *Jos. Israels*, *H. W. Mesdag*, *Stientje*

Mesdag-van-Houten, etc. — Room XII. A peasant's chamber in the Westerwold. — Through a connecting passage with glass-cases containing apparel of the 18th and 19th cent. we return to Room XIII, which is fitted up in the style of Louis XVI. It contains tapestry, with scenes from the environs of Groningen, by *G. Wieringa* (1782). — Room XIV, in the Regency style. Chimney-piece and gate from a house in the Groote Markt. Collection of porcelain. — Room XV, in the style prevalent about 1600. — On the Staircase are escutcheons of the 17th and 18th cent. and grave-stones.

First Floor. Room XVI (left). Coins and medals. Porcelain, chiefly from China and Japan (17-18th cent.) Glass and rock-crystal. Works in gold and silver. — Room XVII (right). Water colours. — Room XVIII. Modern paintings, bequeathed by *Taco Mesdag* (d. 1902), whose ma ble bust, by *Charlier*, stands in the centre: to the left. *Th. de Bock*, Moonlit scene; *W. Maris*, Landscape with cattle (1884); *Ant. Mauve*, Fieldworker; *H. W. Mesdag*, Sea-piece (1874); *Sir L. Alma-Tadema* Study of art; *A. Verwée*. Donkey-cart; *P. J. C. Gabriel*. Polder; *Christoffel Bisschop*, Lady in early-Groningen costume; *J. Bosboom*, Interior of a church; *Taco Mesdag*, Tumuli at Taarlo; *J. Maris*, Windmill; *M. Maris* Hofje of Nieuwko p; *Sientje Mesdag-van-Houten*, Still-life; *J. Israëls*, Portrait of Mr. Taco Mesdag.

The **Noorder-Plantsoen** (Pl. A, 1-3), the pretty park on the N.W. side of the town, laid out on the site of the ramparts dismantled in 1874, and the small *Sterrebosch* (Boschhuis, Waterloo, with open-air restaurants; tramway, see p. 420), to the S. of Groningen, both offer many attractive walks.

From Groningen to (15½ M.) Roodeschool and to (18¼ M.; 1¼ hr.) Delfzyl, by railway. Stations: *Groningen* (Noorder-Station), *Sauwerd*, *Bedum*, *Stedum* (with an interesting brick church, restored by P. J. H. Cuypers, containing succes-fully renewed frescoes of 1418), *Loppersum*, and *Appingedam*. — **Delfzyl** (Lloyd's Agent, *P. J. Vos*) lies on the *Dollart*, a gulf about 14 M. long and 4½ M. broad, at the junction of the Ems and the Ems Canal (p. 420). Steamer to *Goole*, see p. 293. On the opposite side of the Dollart lies *Emden* (see *Baedeker's Northern Germany*).

In summer a motor-boat descends the *Reitdiep* from Groningen (to *Zoutkamp*, at the mouth 2½-3 hrs.), then crosses to (1-1½ hr.) **Schiermonnikoog**, an island consisting of dunes and fertile polders, with a bathing-resort on its N.W. side (*Strand-Hotel*, 62 R. from 1-3, B. ¾, déj. 1¾, D. 2, pens. 4-6 fl.).

48. From Amsterdam or Utrecht to Leeuwarden and Groningen.

From Amsterdam to *Amersfoort* (28½ M.) in ¾-1¼ hr. From Utrecht to *Amersfoort* (14 M.) in 21-37 minutes. From Amersfoort to *Leeuwarden* (98 M.), express in 3, ordinary trains in 4½-6 hrs. From Amersfoort to *Groningen* (102 M.) in the same time.

Amsterdam, see p. 362. Thence to (18 M.) *Hilversum*, see R. 51. — 23 M. **Baarn** (*Bad-Hotel*, 77 R. from 1½ B. ¾, board 4 fl.; *Zeiler*, 32 R. at 2½-3, B. ¾, déj. 1¾, D. 3, pens. 5½-7 fl.; *Hôt. Velnars*, R. 2½-3, B. ¾, déj. 1¾, D. 3, pens. 5½-7 fl.), the junction for the undermentioned line from Utrecht, is a village of 8000 inhab., with fine woods, and a favourite summer-resort of the wealthy citizens of Amsterdam. — The train now crosses the *Eem* and reaches (28½ M.) *Amersfoort*.

In the park-like *Baarnsche Bosch*, 1¼ M. to the S. of Baarn (tramway), is the royal château of Soestdyk, the summer-residence of the Queen-Mother (adm. in her absence, 75 c.). The *Lazarusberg* (82 ft.), ½ M.

farther on, commands a wide view. — About 6 M. to the N.E. of Baarn are the fishing-villages of *Bunschoten* and *Spakenburg*.

Utrecht, see p. 437. The train thence follows the line mentioned on p. 443 as far as (5½ M.) *Bilt*, whence it runs viâ (10 M.) *Soesterberg*, with the pumping-station of Utrecht waterworks, to (14 M.) *Amersfoort*, where the Amsterdam and Utrecht lines meet.

Amersfoort (*De Zwaan*, R. & B. 2, D., incl. wine, 2½ fl., with café-restaurant; *Hôt. Place-Royale*, Korte Gracht 19, R. & B. 1¾-2 fl.) is an industrial town, with 24,000 inhab., situated on the *Eem*, in the midst of a sandy district. In 1787 the 14th cent. *Church of St. Mary* was partly destroyed by an explosion of gunpowder; the tower *(Lieve-Vrouwetoren)*, 312 ft. high, which was not injured, built about 1500 (top restored in 1655), is the finest Gothic pyramid in the country. It has a chime of bells by Fr. Hemony. The *Joris-Kerk* (St. George), originally erected in the 12th cent. but practically rebuilt in the 15th cent., contains a fine rood-loft (after 1500). In the *Museum Flehité* are antiquities from the town and neighbourhood. The mediæval gateways of the town are interesting, particularly the *Koppel-Poort*, spanning the Eem. The old ramparts were levelled in 1829 and converted into pleasant promenades. Outside the town, 1¼ M. from the station, is an eminence (160 ft.) with a pavilion, which commands an admirable panorama.

From Amersfoort to *Zutphen* and *Rheine*, see R. 50; to *Arnhem* and viâ *Eesteren* to *Nymwegen*, see p. 449.

The next station beyond Amersfoort is (6 M. from Amersfoort) **Nykerk**, whence a branch-line runs to Ede (p. 444). In the old church of Nykerk are the tombs of the Van Rensselaers, the patroons who founded Rensselaerwick, now the city of Albany in New York State. Here too are the tombs and coats-of-arms of the Van Curler family, one member of whom (Arendt) founded the city of Schenectady, while a second (Jacobus) was one of New York's early schoolmasters, and a third (Anthony van Corlear) is immortalized as the Trumpeter in 'Diedrich Knickerbocker's History of New York' (by Washington Irving), with whose name Anthony's Nose and Spuyten Duyvil, on the Hudson River, are associated. — 11 M. *Putten*; 14 M. *Ermelo-Veldwyk*. The soil is sandy and tobacco is extensively planted here. This district is the *Veluwe*, lying between the Zuiderzee and the *Yssel*, and is one of the highest parts of N. Holland (300-350 ft. above the sea).

17 M. **Harderwyk** (*Hôtel Baars*, R. 1¼-2, B. ¾, D., incl. wine, 2 fl.), a small fishing-town on the Zuiderzee, is the depôt for the Dutch E. Indian recruits ('het Indische Leger'). The university, founded in 1648, was closed in 1811.

20½ M. *Hulshorst*; 24 M. *Nunspeet* (Hôt. Schmidt, pens. 3-5 fl.), a summer-resort; 30 M. *Elburg-Oldebroek*; 35 M. *Wezep*. — 38 M. *Hattem*, with a Gothic church (15th cent.; tower of the 13th cent.) and an old town-gate. The Yssel is now crossed by a long iron bridge.

42 M. **Zwolle.** — **Hotels.** KEIZERSKROON, Kamper Straat, 40 R. at 2-2½, B. ¾, D. 2 omn. ¼ fl., good; HEERENLOGEMENT, in the Groote Markt, commercial, 40 R. at 2-2½, B. ¾, D. 1¾, omn. ¼ fl.; HÔT.-RESTAURANT DE ZON, also in the Groote Markt, R. & B. 1½, D. 1¼ fl. — *Café-Restaurant Frans Vulker*, Lutteke-Straat 10. — *Tramway* from the station to the Groote Markt.

Zwolle, the capital of the province of Over-Yssel, with 33,729 inhab., is situated on the *Zwarte Water*, a small river which falls into the Zuiderzee. It carries on a brisk trade in corn, cattle, and butter.

Approaching the town from the station, we observe the *Sassen-Poort* (now containing archives), an old Gothic gateway of brick, with four towers, to the right, beyond the broad Stads-Gracht, which is surrounded by fine trees. — To the right, beyond the bridge, lies the Potgieter-Singel, with a monument erected in 1908 to *Ev. J. Potgieter* (1808-75), the novelist and critic. In the Groote Markt rises the spacious Protestant *Church of St. Michael* ('Groote Kerk'; verger 25 c.), begun in 1406, which contains a fine carved pulpit, executed about 1620 by Adam Straes of Weilburg in Nassau, and an excellent organ (1 hr.'s performance 6 fl.). The choir-screen dates from 1592. To the N. of the church is the picturesque *Guard House* of 1614.

The STADHUIS, built by Master Berend in 1447 (exterior modernized in 1844), contains on the groundfloor a handsome Gothic *Room (Trouwzaal), with two fine Gothic chandeliers (15th cent.) and chimney-piece. The carved figures supporting the roof are said to be caricatures of councillors of Kampen. — Next to the little Gothic *Bethlehem Church* in the Sassen-Straat is a handsome guild-house of 1571.

The Roman Catholic *Church of Our Lady* (15th cent.), in the Ossen-Markt, to the N.W. of the Stadhuis, has a massive tower, 298 ft. in height. Close by to the E., in the Melk-Markt, is the *Historical Museum* (9-3; 25 c.), in a private mansion of the 16th century. — The Roman Catholic *Church of St. Michael*, in the Nieuwstraat, to the E. of the Groote Markt, contains a monument, by W. Mengelberg (1897), to *Thomas à Kempis*, the author of the 'Imitation of Christ' (translated into almost every known language), who lived for nearly 64 years in a monastery on the *Agnetenberg*, 3 M. to the N.E. of Zwolle, where he died in 1471, in his 92nd year. — A bronze tablet was placed in 1908 on the house of Baron Joan Derck Van der Capellen (1741-1784), by the Holland Society of New York, 'in grateful recognition of the services rendered by him during the war of the Revolution on behalf of the United Colonies of North America, 1775-83'.

STEAMER viâ Kampen to *Amsterdam*. — STEAM TRAMWAY viâ Dedemsvaart (p. 425) to *Averest*, etc.

Zwolle is the junction of railways to Kampen (see p. 425), to Deventer and Zutphen (pp. 428, 430), to Almelo (p. 428) viâ *Raalte* and *Hellendoorn*, and to *Stadskanaal* (p. 426). The last-mentioned

line runs viâ *Dalfsen*, with its Gothic church and the old château of Rechteren, *Vilsteren*, *Ommen* (view from the Besthmenerberg), *Marienberg* (branch to Almelo, p. 428), *Coevorden*, and *Emmen*.

From Zwolle to Kampen, 8 M., railway in 18–20 minutes. — Intermediate station, *Mastenbroek*.

Kampen (*Hôtel Pays-Bas*, Broeder-Weg, R. $1^1/_4$-$1^3/_4$, B. $^3/_4$, D. $1^3/_4$, omn. $^1/_4$ fl.; *Dom van Keulen*, Boven Nieuwstraat, similar charges; *Hof von Holland*, Nieuwe Markt), on the *Yssel* (here crossed by a bridge), near its influx into the Zuiderzee, is a quiet and clean Dutch town of 20,000 inhab., the seat of a military academy and of a small Reformed theological school. The town, once a member of the Hanseatic League, was at the height of its prosperity in the 15th cent., before the harbour was silted up.

The *Koornmarkts-Poort*, to the S., one of the three ancient gateways, dates from the 14th century. The *Church of St. Nicholas, or *Bovenkerk*, an imposing Gothic edifice of the 14th cent., with double aisles, ambulatory, and radiating chapels, contains a handsome Gothic stone pulpit and sedilia. That of *St. Mary*, or the *Buitenkerk* (Roman Catholic), dates also from the 14th century.

The chief object of interest, however, is the *Stadhuis, restored after a fire in 1543. The six statues on the façade (Charlemagne, Alexander the Great, Moderation, Fidelity, Justice, and Neighbourly Love) apparently date from the previous building of the 14th century. The council-room, with elaborately carved magistrates' seats (notably the two presidents' chairs) by *Meister Vrederick* (1546), an almost overladen sculptured chimney-piece by *Jacob Colyn de Nole* (1545), and an artistic iron trellis before one of the windows, is among the most characteristic curiosities in the country. It contains a small collection of antiquities. A later addition (1740-41) contains tapestry, portraits of stadtholders, tankards, etc. — In the vicinity are the *Broederkerk* (15th cent.), the former Minorite church, the fine *Broeder-Poort*, and the *Tower of the Holy Ghost*, built in 1649-64 by Ph. Vinckboons, as a kind of landmark between the Bovenstad and Buitenstad.

To the S. of the town lies the small Romanesque church of *Wilsum* (12th cent.), restored in 1904.

Steamers ply from Kampen to *Amsterdam* (p. 366), to *Zwolle* (p. 366), to *Deventer* and *Zutphen* (p. 366), and to *Urk* and *Enkhuizen* (p. 415).

Beyond Zwolle the train crosses the *Vecht*. 51 M. *Dedemsvaart* (p. 424); 55 M. *Staphorst*.

$58^1/_2$ M. **Meppel** *(Heerenlogement)*, a town with 11,000 inhab. and a large market. The line to Leeuwarden here turns to the left (carriages changed), that to Groningen to the right.

The Leeuwarden Line continues to run towards the N.; it crosses the *Drentsche Hoofdvaart*, and passes ($61^1/_2$ M.) *Nyeveen* and

(66½ M.) *Steenwyk* (Bellevue). The last is a small town of 6000 inhab., in the vicinity of which lie the pauper colonies of *Frederiksoord*, *Wilhelminasoord*, and *Willemsoord*, founded by a charitable society in 1817.

From (80½ M.) **Heerenveen** (*Hôtel Jorissen*, R. & B. 1¾-2½ fl.), a town with 4400 inhab., situated in a pretty district, with numerous country-seats, excursions may be made to (¾ hr.) *Oranjewoud* and (2 hrs.) *Olterterp*. Steam-tramways run viâ *Joure* to *Lemmer* and to *Sneek* (p. 416) and viâ *Drachten* to *Veenwouden* and *Dokkum*. — To the left is the *Sneeker Meer*. Numerous windmills are used for purposes of drainage. 87 M. *Akkrum;* 90 M. *Grouw-Irnsum;* 93 M. *Wirdum*.

98 M. *Leeuwarden*, see p. 416.

The Meppel and Groningen Line at first turns towards the E., and follows the course of the small *Oude Diep*. 61 M. (from Amersfoort) *Ruinerwold;* 63 M. *Koekange;* 67 M. *Echten*. At (70 M.) *Hoogeveen* the Protestants are summoned to church, according to an ancient custom, by beat of drum. Here the stream is quitted, and the line turns to the N. — Between (77 M.) *Beilen* and *Hooghalen* the *Oranje Kanaal* is crossed.

86 M. **Assen** (*Hôtel Somer*, 25 R. at 1½-2, B. ½, D. 1¾ fl.), a town with 13,000 inhab., partly concealed by woods, is the capital of the province of Drenthe. The *Provincial Offices*, built in the Gothic style by J. van Lokhorst, occupy the site of the nunnery of Assen, which was suppressed at the time of the Reformation. The church, which is now used as the *Town Hall*, and part of the cloisters (13th cent.) are still extant. An annexe contains the *Archives* and a *Provincial Museum*. — A branch-railway runs from Assen to (16½ M.) Stadskanaal (p. 424) viâ *Rolde*, *Eext*, *Gieten*, and other stations. The district traversed contains numerous prehistoric tumuli or 'giants' graves' ('Hunebedden'). The huge stones which mark these spots, recalling those of Stonehenge, are glacier-borne boulders from Scandinavia.

Beyond Assen the line follows the course of the *Oude Aa*, at some distance from the stream. Just short of (93 M.) *Vries-Zuidlaren*, on the right, close to the railway, is an excellent specimen of a tumulus (steam-tramway to Groningen, see p. 420). 95½ M. *De Punt;* 98 M. *Haren*.

102 M. *Groningen*, see p. 419.

49. From Groningen to Bremen.

107 M. Dutch Railway (no express-trains) to *Nieuweschans* or *Neuschans*, 29 M., in ca. 1¼ hr.; Oldenburg Railway thence to *Bremen*, 78 M., in 3½-4¼ hrs.

Groningen, p. 419. The line generally skirts a canal called the *Schuiten* or *Winschoter Diep*. That part of the province of Groningen

which lies to the S. of the railway has been converted since 1650, by dint of unremitting industry, from a barren waste into fruitful fields. — 7½ M. *Kropswolde;* 9 M. *Hoogezand-Sappemeer;* 11 M. *Sappemeer-Oost.* — From (14 M.) *Zuidbroek*, with a well-preserved early-Gothic brick church of the 13th cent., a steam-tramway runs to *Ter Apel* on the Stads-Kanaal (see below), with an old convent of the 16th cent. (fine rood screen in the church). — 18 M. *Scheemda.*

21 M. **Winschoten** *(Hôtel Dommering; Hôtel Wissemann)*, a town of 11,300 inhab., also with a 13th cent. brick church, is connected by a steam-tramway with *Finsterwolde*, to the N., and viâ *Oude Pekela* and *Nieuwe Pekela* with the *Stads-Kanaal* (see above), to the S.

About 1½ M. from Winschoten, at *Heiligerlee*, a monument was erected in 1873 to commemorate the first victory of the Netherlanders under Louis of Nassau (p. 454), brother of William the Silent, over the Spaniards in 1568, with which the 80 years' struggle for liberty began.

29 M. *Nieuweschans* (Hôt. Scholten, R. & B. 1½ fl., clean), Ger. *Neuschanz*, is the last place in Holland (custom-house). — 31½ M. *Bunde;* 35 M. *Weener* (Prussian custom-house); 40 M. *Ihrhove.* Thence viâ *Leer* and *Oldenburg* to (107 M.) *Bremen*, see *Baedeker's Northern Germany.*

50. From Amsterdam viâ Deventer and from Arnhem viâ Zutphen to Salzbergen and Rheine *(Germany).*

Dutch Railway and State Railway. From Amsterdam to *Deventer*, 66 M., in ca. 1½-2¾ hrs.; from Deventer to *Rheine*, 63 M., in 1¾-3½ hrs. From Amsterdam viâ Amersfoort to *Zutphen*, 66 M., in 1¾-2¼ hrs.; from Arnhem to Zutphen, 18½ M., in ½-1¼ hr (from Amsterdam viâ Arnhem to Zutphen, 76 M., express in 2 hrs.). — From Zutphen to *Rheine*, 58 M., in 2¼-2½ hrs. — From Rotterdam to Arnhem viâ Gouda, 72½ M., express in 2-2½ hrs.

From Amsterdam to (28½ M.) *Amersfoort*, see R. 48. — 38½ M. *Barneveld*, the junction of the branch-line from Nykerk to Lunteren and Ede (p. 414). — We traverse moorlands.

55½ M. **Apeldoorn** (*Hôtel van der Burg*, with café-restaurant, 25 R. at 2-3 fl. incl. B., D. 2 fl.; *Hôt. Oranjepark*, R. & B. 2, D. 1½ fl.), a prosperous village with numerous villas and 34,890 inhab., is picturesquely situated on the *Grift* and the *Dieren Canal.* The produce of its numerous paper-mills is partly exported to the E. Indies. Among its attractive parks are the *Oranje Park* and the *Wilhelmina Park.* The small royal hunting-lodge of *Aardhuis* affords a good view of the Veluwe (p. 423). — A steam-tramway runs in 10 min. from the railway-station to the N.W. to the royal château of Het Loo *(Hôt. Het Loo* or *Keizerskroon; Hôt. de Nieuwe Kroon)*, the favourite residence of William I. and William III. and now the summer-home of Queen Wilhelmina. The house is shown only in the absence of the queen, but visitors are admitted to the beautiful **Park*, with the old château, daily after 10 a.m. on application to the gardener.

Apeldoorn is the junction of railways from Dieren (p. 429) to *Hattem* (p. 423) viâ Het Loo, and to *Zutphen* (p. 430) viâ Voorst. *Voorst*, with an early-Gothic church (13th cent.) and numerous villas is prettily situated in the vicinity of the château of *Nyenbeek* (13th cent.).

The railway to Deventer diverges to the left from the Zutphen line. Stations *Teuge*, *Twelloo*. The train crosses the Yssel, which here forms the boundary between the provinces of Guelderland and Over-Yssel.

66 M. **Deventer.** — **Hotels.** Hôtel de Engel, Groote Kerkhof 31, 20 R. at $1^1/_2$, B. $^3/_4$, D. $1^3/_4$ fl.; De Keizerskroon, Stroomarkt, R. & B. from $1^3/_4$ fl.; De Wereld, Korte Bisschop-Straat, R. & B. $1^1/_2$-2 fl.; De Keizer, at the station, R. & B. $1^1/_2$-3 fl. The three last have cafés-restaurants.

Deventer, situated in the province of Over-Yssel (*i.e.* 'beyond the Yssel'), is a clean and prosperous town with 28,000 inhab. and thriving iron-foundries and carpet-manufactories. It is famous for its honey-cakes (Deventer koek), a kind of gingerbread. Deventer at one time was subject to the bishop of Utrecht; it joined the Hanseatic League; and in 1591 was captured by Maurice of Orange. It was the birthplace of the celebrated philologist Jacob Gronovius (1645-1716), and of the theologian Gerrit Groote (1340-84), founder of the 'Brotherhood of the Common Life'.

The large Gothic **Groote Kerk*, or church of *St. Lebuinus*, has a Romanesque crypt of the end of the 11th cent. and a Gothic tower of the 15th cent.; the other tower is unfinished. A little to the W. is the dilapidated Gothic *Church of Our Lady* (15th cent.). The *Berg Kerk* has two late-Romanesque towers. — The *Stadhuis* contains a good painting of the council-room with the burgomasters and councillors, by *Terburg*, who was Burgomaster of Deventer in his later years and died here in 1681. The neighbouring *Police Office* is a Renaissance edifice of 1632. — In the 'Brink', the finest square in the town, are the late-Gothic *Weigh House* of 1528 (now a gymnasium), with a large outside staircase of 1643-44, and several elegant private houses ('Three Golden Herrings', etc.).

From Deventer to Zwolle, $18^1/_2$ M., railway in $^1/_2$-$1^1/_4$ hr. — 3 M. *Diepenveen;* 6 M. *Olst*, with 4500 inhab. and extensive brick-fields. — 10 M. *Wyhe* (Hôt. Kroes), a straggling village with 4000 inhab., in a beautifully-wooded district with numerous villas ('Buitenplaatsen'). — 14 M. *Windesheim.* — $18^1/_2$ M. *Zwolle*, see p. 424.

From Deventer to Zutphen, 10 M., railway in 16-35 min., viâ (5 M.) *Gorssel.* — Steam Tramway from Deventer, viâ Laren and Lochem (p. 430), to *Borculo* (p. 429).

The next stations are unimportant. In the church of *Bathmen* frescoes, supposed to date from 1379, were discovered in 1870. Then *Dykerhoek*, *Holten*, *Ryssen*, and *Wierden* (also a station on the line from Zwolle to Gronau).

87 M. **Almelo** *(Hôt.-Restaurant Centraal)*, a small town of 4000 inhab., with a château of Count Rechteren-Limpurg, where the line from Zwolle to Gronau joins ours. — At $(99^1/_2$ M.) *Hengeloo* our line joins the line from Arnhem viâ Zutphen (p. 430). —

106½ M. **Oldenzaal** (*Hôt. de Ster*, R. from 1¾, D. 1½ fl.; *Gouden Leeuw*, same charges), a little town with 6500 inhab. and the Dutch custom-house, has a fine early-Gothic church (13th cent.), restored by P. J. H. Cuypers.

In a pleasantly wooded undulating district at *Lutte*, 2 M. to the E. of Oldenzaal, is the *Het Zwaantje Hotel* (20 B. at 2 fl. incl. B., D. 1¾, pens. 3½-4 fl.), frequented as a summer-resort.

From Oldenzaal a line runs to the S. to *Ruurlo* (p. 430) viâ Enschede (junction for Gronau and Hengeloo, p. 428), *Boekelo* (junction for Hengeloo, p. 430), *Neede*, and *Borculo* (steam-tramway to Deventer viâ Lochem, see p. 428) — **Enschede** (*De Halve Maan*, R. & B. from 1¾, D. 1½ fl.; *De Beurs*, at the station), an industrial town with 32,500 inhab. and numerous spinning and weaving factories, has been practically rebuilt since a fire in 1862.

The railway now crosses the Prussian frontier. 114 M. *Gildehaus* is the first German station.

116 M. **Bentheim** (*Bellevue*; *Kaiserhof*), a small and picturesquely-situated town with 2700 inhab., is commanded by a château of Prince Bentheim, the oldest parts of which date from the 12th century. The Bentheim mineral spring, 1 M. from the town, is efficacious in cases of gout and rheumatism. The German custom-house examination takes place here.

Next station *Schüttorf*. At (124 M.) *Salzbergen* our train reaches the Westphalian Railway, which it then follows to Rheine.

129 M. **Rheine** (*Hôtel Schultze*, very fair; *Railway Restaurant*), see *Baedeker's Northern Germany*.

From Arnhem to Zutphen and Salzbergen-Rheine. — *Arnhem*, see p. 444. — The train follows the direction of the *New* or *Guelders Yssel*, an arm of the Rhine which begins above Arnhem and owes its origin to a canal constructed by the Roman general Drusus in B. C. 13 to connect the Rhine with the Zuiderzee. The line, however, seldom touches the river. — 4 M. *Velp*, see p. 447. Numerous pleasant country-houses are passed. — 7½ M. *De Steeg*, the station for *Rhedersteeg* (Hot. de Engel), a popular Dutch summer-resort, with the manor of *Rhederoord*. A pleasant walk may be taken from De Steeg past (r.) Count Bentinck's château of *Middachten* (rebuilt in 1697), and then through the pretty 'Middachten Allee' (beech-trees) to Dieren, the next station.

10½ M. **Dieren** (*De Kroon*, R. & B. 1¾, D. 1¾ fl.; *Westhoff*), with several attractive villas, is the junction of a line to Apeldoorn and Hattem (p. 423).

Steam Tramways run from Dieren in the one direction to *De Steeg* (see above) and (¾ hr.) *Velp* (p. 447) and in the other to (2¼ hrs.) *Genderingen*. The latter line passes *Doesburg* (Hôtel Hof van Gelria; Jannes), a small town at the union of the Old and the New Yssel, which was stormed by the Spaniards in 1585 and possesses a fine late-Gothic church (15th cent.), and then runs along the Old Yssel viâ *Drempt* (church-tower of the 13th cent.), the picturesque château of *Keppel*, *Doetinchem* (Hôt. Rademaker), with a late-Gothic church (15th cent.), and *Terborg*, with the château of *Wisch*.

14½ M. *Brummen* (Hôt. 't Kromhout), prettily situated. To the E. rise the hills of the Veluwe (p. 423). The train crosses the Yssel together with the line from Apeldoorn (p. 428).

18½ M. **Zutphen.** — **Hotels.** Solkil, Zaadmarkt 91, R. & B. 2¾-3, D. 2¾, omn. 1/4 fl.; Hollandsche Tuin, Groenmarkt 16, R. & B. 2 fl. 60 c.-3 fl., D., incl wine, 2¼ fl., good; Keizerskroon, Water-Straat 45. — *Café-Restaurant Frans Volker.* — *Steam Tramways* to Deventer, Winterswyk, Emmerich, etc.

Zutphen, situated at the confluence of the *Berkel* and the Yssel, is a town of 19,000 inhab., with a considerable timber-trade. The most important edifice is the Gothic *Church of St. Walpurgis*, or *Groote Kerk* (verger, 25 c.), dating from the 12th cent., with ambulatory and radiating chapels (under restoration). It contains a copper *Font supported by lions, in the Renaissance style, cast in 1527, a Gothic candelabrum of gilded iron (spoiled by its conversion into gas-brackets), and half-relief sculptures on the pulpit, all of which are worthy of inspection. The chapter-house, in which the capitals of the columns are noticeable, contains the old *Library, dating from pre-Reformation days; the books (about 400, including valuable MSS. and incunabula) are chained to the desks. The unattractive upper part of the tower dates from 1637. Opposite is the *Stadhuis*, with a noteworthy hall (15th cent.). — The *Wynhuis* contains a collection of local antiquities; the name is a reminiscence of the former transit-trade in Rhenish wines. The adjacent *Wynhuis Tower* (17th cent.), on the groundfloor of which is the police-office, has two galleries and contains a good set of chimes. The vestibule, in the Lange Hoofdstraat, dates from 1660. — Several of the **Brick Buildings* (16-17th cent.) in the Zaadmarkt, Groenmarkt, etc., are architecturally interesting. — The chief remains of the old town-walls are the *Drogenapstoren*, a turreted Gothic gate; the so-called *Ruine*, a rampart above the Yssel; and the *Nieuwstads-Poort*, through which the son of the Duke of Alba (p. 355) forced his way into the town on Nov. 16th, 1572.

The battle of Zutphen, at which Sir Philip Sidney was mortally wounded, was fought in 1586 at Warnsveld (2 min. from Zutphen by steam-tramway), between the Spaniards and the English allies of the Dutch, who were at that time besieging the town.

From Zutphen to Winterswyk, 27½ M., railway in 1 hr. Stations: *Vorden; Ruurlo* (junction for *Zevenaar*, p. 447, for *Hengeloo*, and for *Enschede-Oldenzaal*, p. 429); *Lichtenvoorde-Groenlo*. The line is prolonged from *Winterswyk* across the Prussian frontier to *Bocholt* and *Wesel* (p. 447) and also to *Dorsten*. No quick trains. A branch-line runs from Winterswyk to Zevenaar. — From Zutphen to *Deventer* and *Zwolle*, see p. 428.

Beyond Zutphen the train crosses numerous canals and tributaries of the Yssel. Stations: *Laren, Lochem*, both connected by steam-tramways with Deventer and Borculo (p. 428); *Markelo; Goor; Delden* (De Zwaan, R. & B. 1¾, D. 1½, pens. 3½ fl.). Near Delden is the château of *Twickel*, with a fine park. — At (47 M.) *Hengeloo* we join the line coming from Deventer; see p. 428.

51. From Amsterdam to Utrecht.

a. Viâ Breukelen.

21½ M. Railway in ¾-1¼ hr. The trains start from the *Central Station* but call at the *Weesper Poort Station*, where a few local trains start (comp. p. 362). — Pleasant trip by Steamer on the Vecht from Vreeland viâ Nieuwersluis to Utrecht (4 times daily in 2¼ hrs.; fare 52½ c.).

Amsterdam, see p. 362. The railway traverses several polders (p. xxxviii) cultivated like gardens. On the left is the *Diemermeer Polder*, one of the lowest in Holland (16 ft. below the mean sea-level). — 7 M. *Abcoude*; 10 M. *Loenen-Vreeland*. At (12 M.) *Nieuwersluis* the railway crosses an arm of the Vecht (comp. p. 438).

14½ M. *Breukelen*, also a station on the line from Gouda to Amsterdam (R. 52). — 17½ M. *Maarssen*. — The Vecht, which is not seen from the railway, is bordered on both sides with a succession of villas and summer-houses, especially between Maarssen and Loenen.

21½ M. *Utrecht* (Central Station), see R. 54.

b. Viâ Hilversum.

27½ M. Railway in 1-2 hrs. Trains start from the *Central Station*.

Amsterdam, see p. 362. The line runs towards the S.E. and intersects the *Watergraafsmeer-Polder*. — 10 M. *Weesp*, a small town on the *Vecht*. We next traverse the marshy *Naarder Meer*. — 14½ M. *Naarden-Bussum*. The small fortified town of *Naarden* (Hôtel de Kroon), 1 M. to the N. of the line, possesses a Gothic church (15th cent.) with vaulting embellished with curious old paintings. The interesting Stadhuis (1601) and the orphanage contain a few pictures.

18 M. **Hilversum** (*Hof van Holland*, Kerkbrink 1, *Kurhaus Trompenberg*, with garden, on the N.W. side of the town, belonging to the same proprietor, at both R. & B. 2½-3 fl., with cafés-restaurants; *Pens. Monrepos; Pens. Villa Anita*, Middenweg 2, 10 R., pens. 4-5 fl.), is a prosperous town with 13,000 inhab., factories of various kinds, and the villas of numerous wealthy citizens of Amsterdam. It is the junction for the line to Amersfoort (p. 423) and is connected with Laren and Huizen (p. 408) by steam-tramways. The neighbourhood here is attractive, and suggestive of pleasant walks, cycle-trips, and drives. There is a small golf-course about ½ M. from the station. — 24 M. *Maartensdyk*.

27½ M. *Utrecht* (Oosterspoorweg Station), see p. 437.

52. From Rotterdam to Utrecht and Amsterdam viâ Gouda.

Railway (Maas Station, see p. 300) to (33 M.) *Utrecht* in 1-1¾ hr. (fares 2 fl. 50, 2 fl., 1 fl. 25 c.); to (44½ M.) *Amsterdam* in 1½-3 hrs. (3 fl. 50, 2 fl. 75, 1 fl. 75 c.). Return-tickets to Amsterdam (5 fl. 90, 4 fl. 40, 2 fl. 90 c.) are valid also by the line viâ The Hague (R. 38).

Rotterdam, see p. 300. The train traverses a district of canals and pastures. 4½ M. *Capelle;* 7 M. *Nieuwerkerk.* The line skirts the E. side of the extensive *Zuidplas-Polder.* Beyond (10 M.) *Moordrecht* the *Kromme Gouw* is crossed.

12½ M. **Gouda.** — Hôtel de Zalm, in the market-place, 25 R. at 2-2½, B. ¾, D. from 1¾, omn. ¼ fl., good.

Two hours suffice to inspect the stained glass in the Groote Kerk and to visit the Museum.

Gouda, a town of some importance at the confluence of the *Gouw* and the *Yssel*, with 23,100 inhab. and large brick-fields, is encircled with fine old trees, which almost conceal it from the railway-station. On leaving the station we take the street to the left, which soon turns to the right and leads across several canals to the (8 min.) market-place, with the town-hall (see below). Near it is the Groote Kerk; entrance on the S. side of the choir; the sacristan (20 c.) lives at No. 33, opposite.

The Groote Kerk *(St. John)*, founded in 1485 and rebuilt after a fire in 1552, is a striking example of late-mediæval art. The round-arched arcades are borne by thirty-six circular pillars. The lofty barrel-vaulting is of wood. The beautiful **Stained Glass Windows* illustrate the transition from the ecclesiastical style of glass-painting to the secular heraldic and allegorical style.

There are in all 31 large and 13 smaller stained-glass windows, presented by princes, towns, and private individuals after the above-mentioned fire. The best of these (12 in number) were executed by the brothers *Wouter* and *Dirck Crabeth* in 1555-77; the others being the work of other more or less well-known masters (*Lambert van Noort, Willem Tybaut)* down to 1603. They have recently been admirably restored. The subjects of the older windows are Scriptural, with figures of saints and of the donors, those of the later are armorial bearings or allegorical representations. The following are by the brothers Crabeth: No. 5. (beginning from the main entrance), Solomon and the Queen of Sheba; 6. Judith and Holofernes; 7. Last Supper, presented by Philip II. of Spain, whose portrait it contains; 8. Punishment of Heliodorus, the desecrator of the Temple; 12 (farther on, in the retro-choir), Nativity; 14. Preaching of John the Baptist; 15. Baptism of Christ; 16. Preaching of Christ; 18. John the Baptist in prison; 22. Christ driving the merchants and money-changers out of the Temple, a gift of William the Silent, afterwards enlarged; 23. Christ washing the feet of the Disciples; at the top, Elijah's sacrifice; 24. Below, Peter and John healing the lame man; above, Philip baptising the Ethiopian eunuch. — The original cartoons of the brothers Crabeth, and also the cartoons for *Lucas van Leyden's* windows destroyed by the fire of 1552, are preserved in the sacristy.

The late-Gothic *Stadhuis* (1449-59), in the middle of the market-place, is a most noteworthy building, with a Renaissance outside staircase by Cools (1603). Below it is the *Meat Market.* — The tasteful *Weigh House*, by Pieter Post (1668), also in the market-place, is adorned with a masterly *Relief by Barth. Eggers.

The Town Museum (adm. 25 c.), in the market-place, chiefly contains antiquities connected with the town, and a few corporation pictures and portraits by *Wouter Crabeth the Younger, Corn. Ketel* (b. at Gouda in 1578), and others. The chief objects of interest are

a corporation-piece by *Ferd. Bol*, and a fine enamelled and silver-gilt *Chalice and paten, presented to the 'shooters' guild' of Gouda by the Countess Jacqueline of Bavaria about 1425. — The adjacent *Orphanage* contains a good regent-piece by J. Versyl.

A monument in the *Plantsoen*, to the S.E. of the town, commemorates the brothers Cornelis and Frederik Houtman. The former (murdered in Atcheen in 1599) led the first commercial expedition to the Dutch Indies, in 1595-96; the latter (d. 1627) was the author of the first Malay dictionary.

Gouda is connected by steam-tramways with (50 min.) *Bodegraven* (p. 314), and with *Oudewater* (p. 433; 1 hr., 6-9 times daily). — Steamboat several times daily in 1 hr. to **Boskoop** (*Klaassen; Van der Stam*), with large nursery-gardens (roses, rhododendrons, azalias, clematis, etc.), well worth a visit when the flowers are in bloom. — Steamboats also to *Rotterdam*, to *Haarlem* (viâ Boskoop), and to *Leyden* (also viâ Boskoop; see p. 344).

From Gouda to The Hague, 17½ M., branch-line of the Staatsspoorweg in 1¼-¾ hr. (fares 1 fl. 45, 1 fl. 15, 75 c.). Stations *Zevenhuizen-Moerkapelle*, *Soetermeer-Zegwaard*, *Voorburg* (p. 340), and *The Hague* (p. 315).

20 M. *Oudewater*, on the Yssel, with several old houses of the 16-17th cent., is connected with its station by a tramway. A picture in the Stadhuis by Dirck Stoop commemorates the brutal excesses committed here by the Spaniards in 1575.

24 M. **Woerden** (*Dubbele Sleutel*, R. & B. 1½, D. 1 fr. 40 c.), with 6000 inhab., situated on the 'Old Rhine', was captured and cruelly treated by the army of Louis XIV. under Marshal Luxembourg in 1672 (an event described by Voltaire). In 1813 it was occupied by the Dutch, but taken by the French under General Molitor and again plundered. At the entrance of the town is the dilapidated *Château* of the Lords of Woerden, now used as a warehouse. The *Fortifications* have been demolished, and their site converted into public promenades, which afford a fine view of the town and its environs. The former town-hall (1501 and 1614) is a quaint and picturesque little building, with an old pillory in front of it; the carved panelling of the council-chamber dates from 1610. — From Woerden to *Leyden*, see pp. 314, 345.

At (25½ M.) *Harmelen* the Utrecht and Amsterdam lines diverge from each other. Near Harmelen is the château of *Ter Haar* (13-14th cent.), rebuilt since 1893 by P. J. H. Cuypers for Baron de Zuylen de Nyevelt. — 33 M. *Utrecht*, see p. 437.

At (33½ M.) *Breukelen* the Amsterdam line joins the direct line from Utrecht to (44½ M.) *Amsterdam* (see R. 51a).

53. From Liège to Utrecht.

120 M. Railway in 5¼-8½ hrs.

Liège, see p. 245. The train starts from the *Station des Guillemins*, and calls also at the station of (3 M.) *Vivegnis* (comp. p. 245).

It then skirts the hills enclosing the Meuse, but at some distance from the river, as far as —

4½ M. **Herstal**, almost a suburb of Liège, said to be the birthplace of Pepin 'of Heristal', the major-domo, or chief officer of the king, and practically the regent of the great Frankish empire, as the power of the Merovingian monarchs had begun to decline. Herstal also contests with Aix-la-Chapelle the glory of being the birthplace of Charlemagne. Visitors are not admitted to the large arms and bicycle factory.

The train now quits the valley of the Meuse. — 7½ M. *Milmort.* From (9½ M.) *Liers* a branch-line runs to Rocour and Ans (p. 238). 14½ M. *Glons* (steam-tramway to Maastricht, see p. 268); 15½ M. *Nederheim.*

18 M. **Tongeren**, French *Tongres* (345 ft.; *Hôt. du Casque*, in the market-place, with café-restaurant, 20 R. at 2-3, D. 2 fr.), the Roman *Aduatuca Tungrorum*, is a town with 10,000 inhabitants. At the beginning of the 4th cent. it was the seat of a bishop, whose residence, however, was removed to Maastricht in 382 to secure the protection of the latter's fortifications, and was transferred to Liège about 720. The handsome Gothic *Church of Notre Dame*, completed in 1240, with choir and tower of the 15th cent., possesses a painted wooden statue of the Virgin ('Notre-Dame de Tongres'; 12-13th cent.), a carved wooden high-altar-piece (Life of the Virgin; 15th cent.), a valuable *Collection of sacred vessels (adm. 1 fr.), and Romanesque cloisters (10th cent.?) with fine sculptures. In the market-place is a bronze statue of Ambiorix, chief of the Eburones, who rebelled against the Romans in 54 B.C. and was defeated by Cæsar. On the N.W. side is an old town-gate.

Branch-railway to *St. Trond* and *Tirlemont*, see p. 238. — Steam-tramways run to (11 M.) *Ferhe-le-Haut-Clocher* (p. 238); to *Maastricht* (p. 264); to (14½ M.) *Lanaeken* (p. 209); and to *Cortessem* (p. 209).

23 M. *Hoessellt*; 24 M. *Bilsen.* — 27½ M. *Beverst*, 30 M. *Diepenbeek*, both stations on the line from Maastricht to Aerschot (p. 209). — 34 M. **Hasselt**, where the line unites with the Antwerp, Maastricht, and Aix-la-Chapelle railway (see p. 209).

Scenery uninteresting, but the bridges over the arms of the Meuse and Rhine towards the end of the journey are worthy of notice. 38½ M. *Zonhoven*; 44 M. *Helchteren*; 49 M. *Wychmael-Beverloo* (junction of the steam-tramway from Bourg-Léopold to *Maeseyck*, p. 209); 51½ M. *Exel.* — 56 M. *Neerpelt* (Hôt. Neuf, at the station), the junction for the Gladbach and Antwerp line (p. 212), is situated in the *Campine Limbourgeoise*, a former moor converted by irrigation into a fertile plain and connected with Antwerp by the Canal de la Campine. — 59½ M. *Achel*, the last station in Belgium; 65 M. *Valkenswaard*, the first station in Holland, a place celebrated since time immemorial for its falcons (Valken); 67½ M. *Aalst-Waalre*; 71 M. *Eindhoven* (p. 464, junction of the Venlo

line); 76 M. *Best;* 82½ M. *Boxtel* (p. 455). 87½ M. *Vught*, with a massive Gothic tower (16th cent.) and the attractive château of Maurik. Just short of 'S Hertogenbosch we are joined by the line from Tilburg (p. 455).

90 M. **'S Hertogenbosch.** — **Hotels.** De Gouden Leeuw (Lion d'Or), Schapen-Markt 6, 40 R. at 2¼-2½, D. 2¼, omn. ¼ fl., well spoken of; Groenhuis, Pensmarkt 6, 24 R. at 2-2½, B. ¾, D. 1¾ fl.; Central, with café-restaurant, 30 R. at 1½-1¾ fl., Hôt. Noord-Brabant, both in the Groote Markt; Hôt. du Commerce, at the station, well spoken of. — *Railway Restaurant.* — Tramway from the station to various points in the town. — Steamboat to *Nymwegen* and *Arnhem*, also to *Rotterdam*.

'S Hertogenbosch, or *'S Bosch*, French *Bois-le-Duc*, on the *Dommel*, the *Aa*, and the *Zuid-Willems-Vaart* (p. xxxviii), the capital of the province of N. Brabant, and strongly fortified down to 1876, with 35,000 inhab., derives its name from Duke Godfrey of Brabant, who conferred municipal privileges on the town in 1184.

The Groote Markt is reached in about 8 min. from the station by crossing the Dommel, following the Stations-Straat and Visch-Straat, and then turning to the right. The Raadhuis here, originally in the Gothic style, was rebuilt by *Pieter Post* in 1670. In the entrance-hall (concierge in the Ridder-Straat) are two mural paintings by *A. Derkinderen* (1892 and 1897), and on the first floor are several pictures by *Th. van Thulden*. The *Gemeentelyk Museum*, on the upper floor, is open every forenoon (adm. 1 fl.). It contains ancient plans of the town and neighbourhood, the silver seals of the chief magistrates from 1213 to 1795, valuables, coins, a few paintings, instruments of torture, etc. — The interesting *Museum of the Provinciaal Genootschap van Kunst en Wetenschappen in Noord-brabant* (open on week-days, 2-4), in the Pensmarkt, contains Roman, German, Frankish, and later antiquities, chiefly from N. Brabant, manuscripts, pictures, drawings, maps, and coins.

From the Markt we follow the Hinthamer-Straat to the E., then turn to the right by the Toren-Straat and reach the —

***Cathedral** *(St. Janskerk)*. This late-Gothic church, originally a Romanesque edifice of the 11th cent., was rebuilt after 1280 and again, after a fire, in 1419-50. It is one of the three most important mediæval churches in Holland, the other two being the Cathedral of Utrecht and the Church of St. Nicholas at Kampen, both of which it surpasses in richness of ornamentation. It has a lofty nave with double aisles, and a handsome choir flanked with chapels. The lower part of the belfry dates from the original edifice.

Interior. The beautiful Renaissance pulpit, by *Cornelis Bloemart* (1566-70), is adorned with statuettes (Christ, Evangelists, Saints) and reliefs from the lives of SS. John the Baptist, Peter, Paul, and Andrew. The large organ (1617) has a fine Renaissance case. — The brass font, in the baptistery adjoining the right aisle, dates from 1492. The Lady Chapel, dating from 1268, adjoining the left aisle, contains a highly venerated 13th cent. image of the Virgin ('de zoete Moeder van den Bosch'), which is annually carried in procession through the town every evening between July 7th and 16th. —

The choir (1419-44), with its Gothic stalls, is the finest part of the church. The fresco (Crucifixion with the Virgin and St. John; 1444) in the Chapel of St. Anthony (1st to the right in the ambulatory) should be noticed. The statues of saints and the Stations of the Passion on the back wall of the choir are modern. In the apse are old frescoes (retouched), statues of Apostles (ca. 1420), and a modern altar. The copper chandelier in the Chapel of the Eucharist dates from the 15th century.

The *Church of St. Catharine*, 5 min. to the S. of the market-place, has a pretty choir and contains a number of pictures from the suppressed Abbey of Tongerloo (p. 208).

From 'S Hertogenbosch to Lage-Zwaluwe, railway in 1¼-1¾ hr. Stations: *Vlymen; Waalwyk*, terminus of the steam-tramway from Tilburg (p. 455); *Kaatsheuvel-Capelle; Geertruidenberg*, a small fortified town on the Biesbosch (p. 452), with a late-Gothic church of the 15th cent. (steam-tramway to Oosterhout-Breda). — *Lage-Zwaluwe*, see p. 300.

The steam-tramway from 'S Hertogenbosch to Helmond (see p. 454) passes near (1 hr.) the fine château of *Heeswyk*, restored in an old-fashioned style. — Other steam-tramways run to *Eindhoven* (p. 451) and to *Drunen* and *Heusden*.

From 'S Hertogenbosch to *Nymwegen* and *Arnhem* see p. 447.

The train crosses the Meuse. To the right, beyond (93 M.) *Hedel*, is the castle of *Ammerzoden* (now a convent).

98 M. **Bommel**, or *Zalt-Bommel* (*Hôtel Gottschalk*, plain but very fair), formerly a strongly-fortified place (4500 inhab.), was unsuccessfully besieged by the Spaniards in 1574 and 1599 and taken by Turenne in 1672 after a gallant defence. The ramparts are now occupied by beautiful avenues. The *St. Maartens Kerk* possesses one of the finest and loftiest towers in the country (15th cent.), and contains some ancient mural paintings. The so-called *House of Maarten van Rossem* (p. 446), now a district-court, is a simple but graceful Renaissance building of the 16th cent. and contains four handsome old chimney-pieces. There are various houses of the 16th and 17th cent. in the market-place and the adjoining streets, notably a house in the Water-Straat with a fine upper story (16th cent.) and sculptures of the Oudenaarde school (p. 51). — The river is tidal up to this point.

The train crosses the *Waal*. 101 M. *Waardenburg;* 104 M. *Geldermalsen* (p. 452), the junction for the Nymwegen-Dordrecht railway (p. 452), beyond which the *Linge* is crossed.

Near (109½ M.) *Culemborg* the *Lek*, or Lower Rhine, is traversed by a bridge of a single arch, 164 yds. in span. Culemborg (formerly written Kuilenburg) was once the seat of the counts of that name, who are frequently mentioned in the history of the Dutch War of Independence. Fine late-Gothic Raadhuis of 1534.

About 6 M. above Culemborg, at the point where the *Kromme Rhyn* ('crooked Rhine') diverges from the Lek, lies **Wyk-by-Duurstede** (*Hôtel Meyers*), perhaps the *Batavodurum* of the Romans, and a commercial town of some importance (*Dorestadum*) in the time of Charlemagne. The tasteful late-Gothic church was built in the 15th century. One of the towers of the ruinous château of the Bishops of Utrecht dates from the 13th century. Steam-tramway to *Sandenburgerlaan*, a station on the steam tramway from Zeist-Driebergen to Rhenen and Arnhem (p. 415).

112½ M. *Schalkwyk;* 115 M. *Houten*. The train then crosses the Kromme Rhyn. — 120 M. *Utrecht*, see p. 437.

UTRECHT
1 : 15.000
0 100 200 300 400 500
Meters
Station Ooster Spoorw.
Emplacement Ooster Spoor
Lepelenburg
Servaas
Observat. part.
Hartius Bolan.
Krankzinnigen Gesticht
Acad. Klinieken
Ziekenhuis
Sterrenburg
Tolsteeg
Tweenschool
Diacon. Huis
Martinus K.
St Nicolaï
Lucas Bolwerk
Tivoli
Archief Gebouw
Univers. Bibl.
Museum
Paleis van Justitie
Post & Gouvernem.
Universiteit
Domplein
Maartensbr.
Stadhuis
Waag
Weeshuis
Jans Stads K.
Augustijn K.
Vleeschhal
Mina
Oudaen
Junction
Wilhelmakruis
Palmis
Catharijnebr.
Catharijnesteeg
Catharijnesingel
Weerd Singel
Weerd Singel Oostzijde
Zandbr.
Mus. Kunsthedé
Jacobs K.
Oudegracht
Nieuwegracht
Nieuwe Gracht
Lange Nieuwstraat
Vredenburg
Vredenburgerstraat
Vleeschhalstraat
Augustijnstraat
Minastraat
Oudaenstraat
Jansstraat
Waagstraat
Museumstraat
Wilhelmakruisstraat
Paltsstraat
Stadhuisbr.
Stadhuisstraat
Oudenhorn
Oudenhorn Steeg
Schoutenburg
Schoutenburgstraat
Lucas Bolwerkstraat
Tivolistraat
Tivolibr.
Lucas Bolwerk Steeg
Lucas Bolwerk Singel
Lucas Bolwerk Singel Oostzijde
Archief Gebouwstraat
Univers. Bibl. Steeg
Museumsteeg
Museumstraat
Paleis van Justitie
Justitiestraat
Post & Gouvernem. Steeg
Domplein
Domstraat
Domsteeg
Universiteitsteeg
Universiteitsstraat
Maartensbr.
Maartensbrug
Maartenspoort
Maartenspoortsteeg
Maartenspoortstraat
Maartensdwarsstraat
Maartenspoortsingel
Maartenspoortsingel Oostzijde
Maartenspoortsingel Westzijde
Maartensbrugsteeg
Maartensbrugstraat
Maria plaats
Mariaplaatsteeg
Mariaplaatsweg
Mariaplaatsweg Oostzijde
Mariaplaatsweg Westzijde
Mariaplaatsbr.
Mariaplaatsbrug
Mariaplaatsbrugsteeg
Mariaplaatsbrugstraat
Mariaplaatsbrugsingel
Mariaplaatsbrugsingel Oostzijde
Mariaplaatsbrugsingel Westzijde
Manege
St Geertruid K.
Geertruidenbr.
Geertruidenbrug
Geertruidenbrugsteeg
Geertruidenbrugstraat
Geertruidenbrugsingel
Geertruidenbrugsingel Oostzijde
Geertruidenbrugsingel Westzijde
Geertruidenbrugsingel Noordzijde
Geertruidenbrugsingel Zuidzijde

54. Utrecht.

Railway Stations. Utrecht has two railway-stations: the *Central Station* of the *Staatsspoorweg* (Pl. A, 3), for all trains, and the *Station* of the *Oosterspoorweg* (Pl. E, 4), for trains of the Dutch railway viâ Hilversum to Amsterdam. The latter line has also a small station in the *Biltstraat* (Pl. F, 1).

Hotels. In the town: *Hôtel des Pays-Bas (Pl. a; C, 2), Jans-Kerkhof 10, 60 R. at 2½-5, with two beds and bathroom 10-14, B. ¾, déj. 1½-2, D. 2½ fl., omn. 40 c., with restaurant. — *Hôtel het Kasteel van Antwerpen (*Château d'Anvers;* Pl. b, B, 2), Oude Gracht 50, pleasantly situated, 50 R. at 1½-2¼, B. ¾, D. 1¾-2, omn. ½ fl., with restaurant; Hôtel Bellevue (Pl. d; B, 2), Vreeburg 4, with café-restaurant; Hôtel de l'Europe (Pl. c; B, 2), Vreeburg 17, with café-restaurant, 35 R. at 1¾-2½ fl. (incl. B.), well spoken of; Hôtel de Liggende Os (Pl. f; A, 2), at the N.W. corner of the Vreeburg, 40 R. at 1¾-2½ fl. (incl. B.); Hôtel Willems (Pl. h; B, 2), Vreeburg 9, with café-restaurant, 25 R. at 1½-1¾ fl. (incl. B.); Hôtel Rustoord (Pl. g; B, 3). Maria-Plaats 1, with a garden-restaurant, 15 R. at 1½-1¾ fl. (incl. B.), D. 1-1½ fl. — Near the Central Station: Hôtel Tiddens de la Station (Pl. e; A, 2), 30 R. at 2-2½ fl. (incl. B.), good; Hôtel Central (Pl. i; A, 3), 20 R. at 2-2½ fl. (incl. B.), D. 1½ fl., both with cafés-restaurants.

Cafés-Restaurants. *Haagsche Koffiehuis*, Vreeburg 22, D. (5-7.30 p.m.) 2 fl.; *Laponder*, Oude Gracht 2½, near the Gaardbrug, very fair; *Buitenlust*, Maliebaan 43 (p. 442); *Tivoli* (see below). — Wine. *Continental Bodega*, Oud-Kerkhof 31; *Ferwerda & Tieman*, Pausdam, on the Nieuwe Gracht.

Concerts. *Tivoli* (Pl. E, 2), in the Singel, with a garden, Sun. 2-4 and 8-10, Wed. 8-10 p. m. (adm. 50 c.); public concerts in the *Lucasbolwerk* (Pl. D, 2) and the *Hoogeland Park* (p. 442), in summer only.

Cabs *(Vigelante).* From the stations into the town 1-2 pers. 60, 3 pers. 70, 4 pers. 80 c.; per hr. for 1-4 pers. 1 fl., each additional ¼ hr. 25 c. Luggage over 110 lbs. 25 c.

Tramways (*Gemeentetram*; fares 5, 7½, 10 c.). 1. *Circular Route* from the Central Station (Pl. A, 3) viâ Tolsteeg Singel (Pl. C, D, 6, 5), Malie Singel (D, E, 2-4), Weerd Singel (Pl. D, C, 1), Adelaar Straat, and Catharyne Singel (Pl. A, 1, 2) back to the Central Station. — 2. From the *Central Station* (Pl. A, 3) viâ Potter-Straat (Pl. B, 2), and Biltstraat (Pl. D-F, 1) to *Oudwijk*, returning by the Nachtegaal-Straat (Pl. E, 2), Nobel-Straat (Pl. C, D, 2), and Dom-Kerkhof (Pl. C, 3) to the Central Station. — 3. From the *Amsterdamsche Straatweg* (beyond Pl. A, 1) viâ the Catharyne Singel (Pl. A, 2), Potter-Straat (Pl. B, 2), Dom-Kerkhof (Pl. B, 2), and Lange Nieuwstraat (Pl. C, D, 4, 5) to *Ledig Erf*.

Baths. In the Nachtegaal-Straat (Pl. E, 2). River-baths in the Kromme Rijn, in summer only.

Post Office (Pl. C, 3), Domtrans, at the back of the cathedral, open 5.30 a.m. to 9 p.m. (Sun. 8-2). — **Telegraph Offices** in the Wester-Straat (Pl. A, 3) and in the Gouvernement (Pl. D, 3; closed on Sun.).

English Church Services are held at the *Irene Hall*, Keistraat (Pl. C, 2; on Sun. at 2 p.m.); chaplain, *Rev. James Chambers* of Amsterdam (p. 366).

Collections, Museums, etc.

Antiquarian Museum (p. 442), daily, 10-4, 10 c.; free on Sun. & Wed., 1-4.

Archiepiscopal Museum (p. 440), daily, 10-4 (strangers admitted at other times also), 1-2 pers. 50 c.

Museum Kunstliefde (p. 439), week-days 10-4, 25 c.; Sun. and holidays 1-4, free.

Museum van Kunstnyverheid (Pl. D, 1), Wittevrouwen-Kade, Sun. & Wed. 1-4; Sun. free, Wed. 25 c.

University (p. 440), week-days 10-2; janitor, Domtrans 7. — The reading-room of the *Library* (p. 441) is open on week-days 11-4 (during the vacation 1-3), Sun. 10-3. The other university institutes, the *Mineralogical & Geological Museum*, Gansenmarkt 32 (Pl. B, C, 2), and the *Zoological Museum*, St. Jans Kerkhof (Pl. C, 2), are open daily, 9-1. The small *Botanic Garden* (p. 441) is open daily, 10-6.

Principal Attractions (½ day): Oude Gracht (p. 439), Cathedral (p. 439), University (p. 440), Archiepiscopal Museum (p. 440) or Antiquarian Museum (p. 442).

Utrecht, the capital of the Dutch province of that name, with 116,800 inhab. (1/3 Rom. Cath.), is situated on the *Rhine*, which here divides into the old Rhine and the Vecht. It is the *Trajectum ad Rhenum* (ford of the Rhine) of the Romans, subsequently called *Willaburg* by the Frisians and Franks, and is one of the most ancient towns in the Netherlands. It is the see of both a Roman Catholic and an Old Catholic archbishop. — Utrecht is the most important centre for the internal trade of the Netherlands and is the junction of important railways and the seat of railway workshops.

Dagobert I., King of the E. Franks (628-638), founded here the first church in the territory of the Frisians, whose bishop St. Willibrordus became in 696. The archbishops of Utrecht were among the most powerful of mediæval prelates, and the town was celebrated at an early period for the beauty of its churches. It first belonged to Lorraine, and then to the German Empire, and was frequently the residence of the emperors. The Emp. Conrad II. died here in 1039, and the Emp. Henry V., in 1125, and both were interred in the cathedral of Spires. Bishop Henry of Baden resigned the temporal power to Emp. Charles V. in 1517, and that monarch, with Rombout Keldermans (p. 160) as his architect, erected the *Vredenburg* here after 1528 in order to keep the citizens in check. It was, however, destroyed by the citizens in 1577. *Adriaen Florisz*, the tutor of Charles V., one of the most pious and learned men of his age, afterwards (1522) Pope Hadrian VI., was born at Utrecht in 1459. In 1579 the Union of the seven provinces of Holland, Zeeland, Utrecht, Guelders, Over-Yssel, Friesland, and Groningen, whereby the independence of the Netherlands was established, was concluded in the Hall of the Academy of Utrecht under the presidency of Count John of Nassau, brother of William the Silent. The States General were in the habit of assembling here from that date down to 1593, when the seat of government was transferred to The Hague. Utrecht was pillaged by Louis XIV. in 1672. The celebrated Peace of Utrecht, which terminated the Spanish War of Succession, was concluded here on 11th April, 1713.

Utrecht is the principal seat of the Dutch Old Catholics (*Oud Bisschoppelyke Clerezie*), who form an independent and separate church. The survivors of the old chapter of the cathedral, who had weathered the storm of the Protestant Reformation in Holland, were looked upon with very scant favour in Rome on account of their sympathy with the doctrines of *Cornelius Jansenius* (1585-1638), Bishop of Ypres, the opponent of the Jesuits and the author of a work ('Augustinus sive doctrina S. Augustini'), which was condemned as heretical in 1642. In 1717 Pope Clemens XI. placed the Netherlandish church under the papal nuncios at Cologne and Brussels, whereupon (1723) the Utrecht clergy declared their independence of Rome and elected an archbishop. The Old Catholics now number about 9000, distributed in 26 parishes, and besides their archbishop at Utrecht have bishops at Haarlem and Deventer. There are three Old Catholic churches in Utrecht: *St. Gertrude* (Pl. B, 3), *St. Maria* (Pl. B, 3), and *St. Willebrord*, on the Vecht, the continuation of the Oude Gracht.

The old town is bounded by the *Singel*, the former moat, now converted into promenades, and is intersected by two canals, the *Oude* and *Nieuwe Gracht*, which flow so far below the level of the adjoining houses that the rooms and vaults below the wharfs are occupied as dwellings.

The focus of the city is the VREEBURG or *Vredenburg* (Pl. A, B, 2), on the site of the castle mentioned on p. 438. — The Lange Viestraat leads hence to the E. to the OUDE GRACHT (Pl. B, 2). From the Viebrug we have a picturesque view of the Gracht.

To the N. of the Viebrug, at No. 152 on the left, is the *Museum Kunstliefde* (Pl. B, 1), which is somewhat inadequately accommodated in a private house. Adm., see p. 437. Catalogue (1885) 50 c.

In the VESTIBULE: 73. *R. Savery*, Orpheus. On the right and in ROOM I on the left are unimportant modern pictures; above the entrance, 23. *F. Bol*, Portrait of a lady as Diana. — ROOM II chiefly contains old pictures: 86, 87. *J. Wittewael*, Portraits of himself and his wife (1604); 59. *Th. de Keyser*, Portrait-group (1635). — UPPER FLOOR: on the right, 32. *C. Janssens van Ceulen*, Portrait of a lady (1650); 16. *Abr. Bloemaert*, Adoration of the Magi (1624); 37. *J. C. Droochsloot*, The Seven Works of Mercy; 47. *B. van der Helst*, Holy Family (1660); 7, 8. *Jan van Scorel* (p. lii), Portraits of 38 citizens and ecclesiastics of Utrecht who made a pilgrimage together to Jerusalem (full of individuality; 1525; restored). — *G. Wappers*, Burgomaster van der Werf at the siege of Leyden. — 74. *R. Savery*, Flowers (1624); 78. *D. Vinckboons*, Landscape with Tobias; 52. *G. van Honthorst*, Death of Seneca.

To the S. of the Viebrug, on the right, stands the *Huis Oudaen* (Pl. B, 2), a patrician-dwelling of the 14th cent., resembling a castle and used since 1759 as a Home for the Aged (visitors admitted on week-days). Nearly opposite, No. 73, is the *Mint* (*'S Ryks Munt*; Pl. B, 2), where the money current in Holland and its E. Indian colonies is coined; it contains an interesting collection of Dutch coins, medals, dies, etc. — We proceed along the picturesque Gracht, past the modern town-hall and across the Vischmarkt, to the Maartensbrug (Pl. C, 3), and thence to the E. through the Servet-Straat to the —

DOM-KERKHOF (Pl. C, 3), in which rise the cathedral tower and the cathedral, standing apart from each other since the collapse of the nave in 1674.

The Gothic **Cathedral** (Pl. C, 3) was erected in 1254-67 by Bishop Henry of Vianden on the site of the original church, which was founded by St. Willibrordus (see p. 438) about 720 and rebuilt by Bishop Adelbold in 1015. The present edifice was completed in the 15th cent., and was then one of the finest and largest churches in Holland (comp. p. xlv). All that remains of the nave, which had double aisles, are two bays on the S. side. The transepts have no aisles. Round the choir are an ambulatory and chapels, in the French style.

The INTERIOR (the sacristan lives at the N.E. corner of the church; ring; fee 25 c.), which is 115 ft. in height, is disfigured by pews, so that the impression produced by this venerable Gothic relic with its eighteen slender columns is almost entirely destroyed. The monument of *Admiral van Gendt*, who fell in 1672 at the naval battle of Soulsbai, was executed in black and white marble by *Rombout Verhulst* in 1676. Adjacent, to the right, is the Renaissance monument of *Bishop George van Egmond* (d. 1549), by *Jac. Colyn de Nole*. In the ambulatory, to the right, is the Gothic tomb, in black marble, of *Bishop Guy of Hainault* (d. 1317). The crypt contains the hearts of the German emperors Conrad II. and Henry V., who both died at Utrecht (comp. p. 438).

The **Cathedral Tower** (338 ft. high), begun by *Jan ten Doem* of Hainault in 1321, completed in 1382, and now undergoing restoration, rests on a vaulted passage 36 ft. in height. The lower stages are square in form, while the upper part is octagonal and open. The chimes consist of 42 bells, one of which, the St. Salvator, was cast in the 15th cent. and weighs 8½ tons. Entrance through the dwelling of the keeper (10 c. each); 458 steps to the platform. The view embraces almost the whole of Holland, and part of Guelders and N. Brabant.

In the S.E. corner of the Dom-Kerkhof a bronze statue of *Count John of Nassau* (p. 438), by Strack6, was erected in 1888. — The fine Gothic **Cloisters* (13th & 15th cent.), adjoining the choir on the S., connect the cathedral with the university and serve as a public thoroughfare. They were restored by Cuypers in 1880-96.

The **University** (Pl. C, 3; adm., see p. 437) was founded in 1636, and has five faculties, with about 50 professors, 25 lecturers and readers, and over 1000 students. It was enlarged in 1894 by a building in the early Dutch Renaissance style, from designs by *Gugel* and *Nieuwenhuis* (handsome hall with ceiling-paintings by *G. Sturm* and stained-glass windows). The *Aula*, in the Gothic style, originally the chapter-house of the cathedral, was restored in 1879 by *Cuypers*. The Senate Room contains portraits of professors. A tablet in the University commemorates *Dr. John Henry Livingston* (1746-1825), an American clergyman of the Dutch Reformed Church.

The Gothic *Patrician Dwelling* at the back of the university, with a tower, was restored by Cuypers in 1883.

The *Paushuizen*, or 'pope's house', on the Kromme Nieuwe Gracht, next door to the Gouvernement (Pl. D, 3), a little to the S., recalls by its name Pope Hadrian VI. (p. 438), who built it in 1517 when Provost of St. Salvator. On the gable is an old statue of the Saviour.

The **Archiepiscopal Museum** (*Aartsbisschoppelyk Museum*; Pl. D, 3), Nieuwe Gracht 20, affords an admirable illustration of all the branches of sacred art as practised in the Netherlands. Adm., see p. 437.

Ground Floor. Room I. On the entrance-wall are eight panels of the *Early Cologne School* (ca. 1380), representing scenes from the life of the Virgin. Right wall: *Ugolino da Siena*, Madonna; *Lippo Vanni*, St. Dominic; also a few other *Early Sienese* and *Florentine* altar-pieces (14-16th cent.). The cases contain three costly bindings for Gospels, including the Evangelarium Sancti Lebuini, an Anglo-Saxon MS. of the 8th cent., with ivory carving of the 11th cent. in a hammered gold frame of the 15th cent. on the cover; MSS. and incunabula with miniatures (14-17th cent.). — Room II. Paintings, chiefly by Netherlandish Masters of the 16th cent. (by the exit, two portraits by *Jan van Scorel*). In the wall-cases to the left, Embroidery for ecclesiastical vestments; in the middle, Incunabula of 1465 and later, and printed works of the 16th century. — Room III. Embroideries of the 15-16th centuries. On the wall opposite the windows is a painting of the *Dutch School* (after 1500), representing Four Pilgrims in the Chapel of the Nativity at Bethlehem (which appears very much in the same condition as now). In the glass-cases are chalices, ciboria, monstrances, censers,

and other ecclesiastical vessels. — Room IV. Sculptures (14-16th cent.). Christ blessing little children, a painting by *Werner van den Valckert* (1620).

First Floor. Anteroom. Ecclesiastical vestments, brocades from Genoa and Utrecht, and other textile fabrics of the 13-16th centuries. — Room V. Renaissance altar from Herveld (16th cent.); several 'corporalia' (cloths for covering the Eucharistic elements; 17th cent.); collection of lace. — Room VI. Plaster casts of ecclesiastical sculptures and vessels.

In the Nieuwe Gracht (Pl. C, 3), almost opposite the Archiepiscopal Museum, is the old *Lodge of the Teutonic Order* (entrance by the gate, No. 7). The assembly-hall contains the portraits of all commanders of the district of Utrecht. Adm. on written application to the secretary.

The *Church of St. Catharine* (Pl. C, D, 4), the Roman Catholic archiepiscopal cathedral, at the corner of the Lange Nieuwstraat and the Catharyne-Steeg, a late-Gothic building of 1524, was restored in 1880. The Gothic façade and tower are by Tepe (1900). The interior has been decorated with polychrome ornamentation, and contains a rood-loft by W. Mengelberg.

At the S. end of the Nieuwe Gracht lies the small *Botanic Garden* (Pl. D, 5) of the University (adm., see p. 437).

To the E. of the cathedral lies the St. Pieterskerk (Pl. D, 3), originally a flat-roofed Romanesque church, supported by columns. It was consecrated in 1045, but the transept and choir have been renewed in the Gothic style. The curious old crypt now serves for storing coal, while the church itself is used by a Walloon congregation. — A little to the N.W., at the corner of the Anna-Straat and the Minnebroeder-Straat, is the modern Gothic *St. Willibrordus-kerk* (Pl. C, 2). — The *St. Janskerk* (Pl. C, 2), in the Romanesque style (1050), has a late-Gothic choir of 1539. — The *Archief Gebouw* (Pl. C, D, 1, 2), contains the *National* and *Civic Archives* (adm. 10-4).

The University Library (Pl. D, 1, 2), in a new building (1909) in the Wittevrouwen-Straat, contains 250,000 vols. and 1500 MSS., including a psalter of the 9th cent., embellished with miniatures, and several others of great value. Adm., see p. 437.

In the Voorstraat stands (left) the *Fleshers' Hall* (Pl. C, 2), a brick and stone edifice of 1637. — The *St. Jacobskerk* (Pl. B, 1), near the N. end of the Oude Gracht was founded in 1173, renewed in the Gothic style in the 14-15th cent., and restored in 1883. It contains the tomb of Pastor Huibert Duifhuis (d. 1581; below the organ).

At the S.W. corner of the Maria-Plaats (Pl. B, 3) is the Romanesque *Kloostergang van St. Marie*, restored by Cuypers in 1903 et seq. This is the sole remaining relic of the Church of Our Lady, founded by King Henry IV. at the close of the 11th cent., and taken down in the first half of the 19th century. — A little to the N.E., at Donker-Straat 9, is a private mansion dating from 1467-68 (recently restored).

On the E. side of the old town is the famous **Maliebaan** (Pl. E, F, 3, 2), a triple avenue of lime-trees, nearly $^1/_2$ M. in length, which was spared by the French armies in 1672-73 at the express command of Louis XIV. Many of the old trees have, however, been replaced by young ones, and the general effect is now apt to be disappointing.

On reaching the BILTSTRAAT, at the N.E. end of the Maliebaan, we cross the railway to the right and reach the small *Hoogeland Park* (Pl. F, 1, 2), in which is the —

Antiquarian Museum (*Museum van Oudheden*; Pl. F, 2), established by the city in 1838. It occupies a building in the Greek style, originally erected as a private house in 1825 by *Suys*, but altered for its present purpose in 1890 and adorned with coloured ornaments after antique patterns. Adm., see p. 437. Detailed catalogue (1878) $1^3/_4$ fl.; small illustrated guide (1892) 30 c.

GROUND FLOOR. Rooms I & II. Roman and Germanic Antiquities, chiefly from the neighbouring Vechten, once the site of a Roman camp. Roman tombstone (R. II) found at Utrecht in 1740. The cases along the exit-wall contain Roman vases, coins, and gems; small terracotta figure of a dwarf with a scroll. — Room III. Mediæval Sculptures and Architectural Fragments; column with the figure of a bull, from the old Church of Our Lady; stone-coffin of the 9th century. — Room IV. Carved wooden chimney-piece (16th cent.); frieze of a chimney-piece with stone figures; Romanesque window. — ROOM V. Stones from gables, some of those in the 2nd section mediæval; in the 3rd section, to the right, busts of men and women. — Room VI. Stone chimney-piece with painted Renaissance ornaments; frieze of a chimney-piece, with Renaissance figures and ornaments; stones from the gable of the old Stadhuis of 1546, taken down in 1824; instruments of torture. — Room VII. Chimney-pieces of the 17th cent.; wrought-iron railing (end of 17th cent.).

FIRST FLOOR. Room I. Upper part of a gable in the Renaissance style, with a statue of Charles V.; old views of Utrecht. — Room II. Relics of the Utrecht Guilds; weights and measures; uniforms; mediæval shirt-of-mail. In the middle, dies for coins and medals of Utrecht. — Room III is arranged in the style of about 1500; enamelled tiles on the floor (ca. 1350); chimney-piece of 1561, recently repainted; portrait of Pope Hadrian VI.; Utrecht statuettes of saints, in terracotta (ca. 1500); dies for seals; view of Utrecht about 1400 (from old paintings). — Room IV, arranged in the style of about 1600. Renaissance organ-gallery from the Buurkerk; wooden mantelpiece and reading-desk. — Room V, arranged in the style of about 1700. Elaborate chimney-piece in the style of Louis XIV. Ceiling-paintings and embossed gilt-leather hangings from private houses. Dutch '**Doll's House**' of 1680, an interesting reproduction of a patrician dwelling, with numerous figures, ivory carvings, and paintings on the walls by *Moucheron*, *Saftleven*, *W. van Mieris*, and other artists. Richly carved table, on which the peace of Utrecht is said to have been signed (1713). French holster-pistol, with rich Renaissance ornamentation (16th cent.). Marble bust by *R. Verhuist* (1656). — Room VI, arranged in the rococo style of about 1750. German hangings, painted in imitation of Gobelins tapestry. — Room VII, arranged in the style of 1791. Silk hangings. Collection of Utrecht coins and medals. — Rooms VIII-X. Ecclesiastical Antiquities. In R. VIII is a stained-glass window by *R. van Zyll* (1599), from the St. Jakobskerk (p. 441); also two wooden figures (King David and bass-viol player) from the old organ of the cathedral. In Room IX: Relief of John the Baptist (11th cent.); statues of SS. Eligius, Catharine, and Martin (14-15th cent.); tomb-relief of a canon of St. Mary's (15th cent.); Gothic wooden consoles from convents in Utrecht; casts of monuments in Utrecht churches; fragment of a ceiling-painting (ca. 1500)

from the convent of St. Agnes; painted panel from the old poor-house of St. James (1562). In Room X (with an oriel-window; opposite the staircase): Tomb of a knight (14th cent.); two capitals of columns (11th cent); tombs of two canons of St. Mary's (15th cent.); painted *Statues of SS. George, Agnes, Paul, and Mary Magdalen, from St. Mary's (ca. 1500); fragments of stained glass from the cathedral; figure of Justice from the Vierschaar (p. 450) of the old Stadhuis, by *Johan van Damast* (ca. 1700). Over the staircase is a noteworthy painting from the Gasthuis of St. Bartholomew.

Second Floor. Models of the cathedral and of several former buildings in Utrecht. Wall-hangings in the 'Empire style'.

To the S. of the Hoogeland Park extends the new *Wilhelmina Park* (Pl. F, 4, 5), adjoining the Konings-Laan.

Environs. The country for many miles around Utrecht is attractive, being studded with numerous mansions, parks, and gardens, and fertilized by the ramifications of the Rhine and a number of canals. The railway from Utrecht to Baarn (13½ M. in 20-40 min.) affords an opportunity of visiting some of the finest points, such as *De Bilt* (Oostergetel, D. 1½ fl.), with numerous country houses and the Royal Meteorological Institute, in wooded environs; *Soest* (Hôtel de Koophandel); the royal château of *Soestdyk* and *Baarn* (see p. 422). — Other excursions may be taken by steam-tramway from the Central Station at Utrecht viâ *Bilt* (see above) to *Zeist* (see below) and *Driebergen* (golf-course), or to *Amersfoort* (p. 423), *Hilversum* (p. 431), *Nieuwersluis* (p. 431), etc.

A combined tramway and steamer service plies from Utrecht (Wester-Kade; Pl. C, 6) viâ *Jutphaas* to *Vreeswyk*, where the large locks of the canal uniting Amsterdam with the Rhine (*de Keulsche Vaart*; comp. p. 368) may be inspected. A bridge-of-boats connects the village with Vianen (*Hof van Brederode; Hôtel de Roos*), supposed to be the *Fanum Dianae* of Ptolemy. The church contains the tomb of Reinoud van Brederode (d. 1556) and his wife Philippote van der Marck, an important work, probably executed about 1560 by Jacob Colyn de Nole of Utrecht.

55. From Utrecht and Arnhem to Cologne viâ Emmerich and Oberhausen.

136 or 101 M. Express from *Utrecht* in 4-5½ hrs.; from *Arnhem* in 3-3¾ hrs. Dutch Railway to Emmerich, where the German custom-house examination takes place; thence Prussian Railway. In the reverse direction Dutch custom-house examination at Zevenaar. The German railways observe 'Central Europe' time, *i.e.* 1 hr. in advance of Dutch railway time. — From *Amsterdam* to Cologne by this route, express in 5-6½ hrs.; from *Rotterdam* in 5-6¼ hrs.; from *The Hague* in 5-6¾ hrs.

The *Steamboat Route* (comp. p. 302) on the Rhine from Rotterdam to Cologne viâ Arnhem (Cologne & Düsseldorf Co.) or viâ Nymwegen (Netherlands Steamship Co.), though offering some points of interest, is on the whole tedious.

Utrecht, see p. 437. The train crosses the canal *(Vaartsche Rhyn)* connecting Utrecht with the Lek, or main branch of the Rhine.

10 M. *Driebergen* is also a station on the steam-tramway (see p. 436) to *Zeist*, a village to the N., in wooded environs, whence two tramway-lines run to Utrecht on the one hand and viâ Rysenburg and Rhenen to Arnhem on the other. Zeist is the seat of a

Moravian settlement, established here in 1746, with which a good school is connected. The community resides in a pile of contiguous buildings, possessing many of their goods in common, and strictly observing the precepts of their sect. They somewhat resemble the Quakers of England, and are remarkable for the purity and simplicity of their lives. Married women, widows, and young girls are distinguished by a difference of costume. The environs are carefully cultivated. Gardens, orchards, plantations, corn-fields, pastures, and villas are passed in rapid succession.

13½ M. *Maarsbergen;* 21 M. *Veenendaal de Klomp* (to *Nymwegen* and to *Amersfoort*, see p. 452). — To the left, at the edge of the wood on the heights, is seen the 'Pyramid of Austerlitz', a mound raised by Marmont's troops in 1805 in honour of the coronation of Napoleon I. — 25½ M. *Ede*, the junction of a branch-railway to Barneveld (p. 427) on the N.

From Ede a steam-tramway runs to the S. to *Wageningen* (Hot. de Wageningsche Berg, pens. 4-4½ fl.; Hof van Gelderland; Hot. De Wereld), a small town with 9900 inhab. and an agricultural institution *(Rijks Landbouwschool)*, situated on the Wageningsche Berg, which extends to the Rhine on the E. and affords many fine walks (good views). On the high-road to Rhenen lies the Hôtel de Grebbe (24 R. at 3¾-5½, B. 1, D. 2½ fl., good).

On the river-bank, about halfway between the two places, rises the *Heimenberg*, an eminence commanding an extensive view over the Betuwe. A bench at the summit, called the *Koningstafel*, derives its name from the Elector Palatine Frederick, King of Bohemia, who, having been banished from his dominions after the Battle of the White Hill, near Prague, in 1620, sought an asylum and lived in retirement at Rhenen. Some of the events in his romantic career are well described by G. P. R. James in his 'Heidelberg'.

Near (30½ M.) *Wolfhezen* (Hôt.-Restaurant Wolfhezen, new, 20 R., pens. 3½-5 fl.) begins an extensive heath stretching to the Zuiderzee. — 33 M. *Oosterbeek* (Hôt. de Tafelberg, 40 R. at 2-2½ fl. incl. B., déj. 1¼, D. 2, pens. 4¼-6 fl., closed in winter), with numerous villas, is also a station on the steam-tramway to Driebergen and Zeist mentioned at p. 445. Near it are the hill of *De Duno*, a good point of view, and the old ruined castle of *Doorwerth*, as also the next station on the steam-tramway, *Heelsum* (Hôt.-Pens. 't Huis Heelsum, 20 R., pens. 3½-5 fl.).

As Arnhem is approached the train commands several picturesque glimpses of the Rhine on the right, and of *Sonsbeek* (p. 446) on the left. The fertile district to the right, enclosed by several branches of the Rhine, is the *Betuwe* or 'good island', the mediæval island-district of *Batua*, reclaimed for culture by draining at an early period. The sandy tract to the N., between Arnhem and the Zuiderzee, is called the *Veluwe*, or 'barren island'.

35½ M. **Arnhem.** — **Hotels.** *Grand-Hôtel du Soleil (Pl. a), opposite the harbour and near the station, with lift, electric light, and central heating, 100 R. from 2½, B. ¾, déj. 1½, D. 2½, omn. ½ fl.; *Hôtel des Pays-Bas (Pl. b), Groote Markt 9, with electric light and central heating, 70 R. from 2, B. ¾, déj. 1½, D. 2½ fl., omn. 40 c.; *Hôtel

Apeldoorn
Rhederoord & Middagten
Zutphen
Warnsborn 1 Kil
Utrecht
Nijmegen
Wageningen
Oosterbeek
Stads Bosch
Arnhemsche Heide
Oude Schelmsche Weg
Rozendaal
Kasteel
Kapelberg
Schuttersberg
Galgenberg
Moskwa
Zijpendaal
Bakenberg
Sterrenberg
Sousbeek
Klarenbeek
Angerenstein
Broubeek
Daalhuizen
Overbeek
Velp
Kast. Hilloen
Overhagen
Elsweiden
Prezikhaat
Straat Weiden
De Lange Wal
Korte Wal
Velpsche Broek
Velper Waarden
Klein en Groot Durk
Den Ham
Usseloordsche Polder
De IJssel
Usseldijker Waard
De Steingraaf
De Nijgraaf
Emmapvrom
Beekhuizen Logement
Kamerdaal Berg
Ossenberg
Kaijenberg
Grafzelder
Nederhagen
Middelhagen
Vischteelt
Lagenstein
Langewater
Hooge Vijver
Finkenberg
Kraaijenstein
Kl. Geerestein
Paaschberg
Nieuwe Aanleg
Rozendaalsche Weg
Staats Spoorweg
Rijn Spoorweg
De Broekstraat
Arnhemsche Broek
Broodfabr.
Westervoortsche Dijk
Scheidsprong
Fort
Neder Rijn
ARNHEM
De Praets
Klingelbeek
Brink
Hrijenoord
Sterrenberg
Casa Nova
Montenberg
Waterberg
Exerc. Vd
Valkenhuizen
Begraafplaats
Kattenberg
Casa Bianca
Belvedere
Hospit
Schoonzicht
Molenbeke
Tivoli
Het Straatje
Rozendaal
Kleine Weg
Zijpendaalsche Weg
Bakenbergsche Weg
Deelensche Weg
Wapen v. Brantsen
Kleine Weg
Monnikenhuis
Rozendaalsche Weg
Steenen Tafel
Klarenbeek
Bosch
Rennen Bus
Vogel
Plantentuin
Beekenkamp
Kampop
Kleuwenstein
Rozenbg
Tambourbosch
Mariaberg
Artillerie Park
Rozorum
Hoogeveen
Kamerdaal
Hoogeveen
Kleine Weg
Nijmegen
Utrecht
Wageningen
Oosterbeek
Rhederoord
Middagten
Zutphen
1 Groote Kerk
2 Gemeentehuis
3 St Walburg Kerk
4 Stadsschouwburg
5 Postkantoor

BRISTOL, 40 R. at 2-2¼, B. ¾, déj. 1½, D. 2-2½ fl.; RYN-HÔTEL-TERMINUS, 40 R. at 1-4 fl., B. 60 c., D. 1½-2¼ fl., with café-restaurant, beer-garden, and view-terrace on the fourth floor, these two at the station; HÔTEL DE PAUW ('Peacock'), Pauwstraat 7, 30 R. from 1½, déj. 1, D. 1¾ fl.; METROPOLE, Rynstraat 70; KEIZERSKROON, Groote Markt 22-33, 12 R. from 1, B. ½, D. 1-1½ fl.; HÔTEL-RESTAURANT NOBLE, at the Velperpoort halt, 30 R. at 2-2½ fl. (incl. B.), with restaurant. — *HÔTEL-PENSION SONSBEEK, in the Park of that name (p. 446), suitable for a long stay, 32 R. from 1½, B. ¾, D. 2, pens. from 5 fl.

Cafés & Restaurants. At the above mentioned hotels; also, **Café Central*, Vyzel-Straat, with restaurant on the first floor; *Musis Sacrum*, Velperplein, with band in summer; *Café-Restaurant Riche*, Nieuwe Plein 60, at the corner of Jans-Straat; *Franziskaner*, Bakker-Straat 76.

Tramways to *Velp* (p. 447; ½ hr., 15 c.) from the Station, viâ the Jans Binnen-Singel and the Velper Plein; also from the Oranje-Straat, viâ the Ryn-Kade, the Eusebius Binnen-Singel, and the Velper Plein. Some cars from the Oranje-Straat proceed viâ the Eusebius Buiten-Singel and the Park-straat. — **Steam Tramway** viâ *Oosterbeek* (p. 444), *Heelsum* (p. 444), *Wageningen* (p. 444), *Rhenen* (p. 452), *Amerongen*, *Driebergen* (p. 444), *Rysenburg*, and *Driebergen Station* to *Zeist* (p. 444), and to numerous other points in the environs. Comp. Van Santen's Reisgids Nos. 226, 226 A, & 229.

Cab within the town, with 50lbs. of luggage, 75 c.; outside the town, first hour 1½ fl., each succeeding hour 1 fl.; to Klarenbeek and Rozendaal, viâ the Steenen Tafel, returning by Velp and Bronbeek (2¼-2½ hrs.), about 3 fl.

Steamers. For details about the numerous local steamers comp. Van Santen's Reisgids Nos. 331-337. — Rhine steamers between *Rotterdam* and *Cologne*, see p. 302.

English Church Services are held at the *Lutheran Mission Hall*, Tuinsteeg (every 2nd Sun. at 5.30 p.m.); chaplain, *Rev. J. Chambers* of Amsterdam (p. 366).

Post Office (Pl. 5), in the Jans-Plein. — **Telegraph Office** (Pl. 6), in the Willems-Plein.

Golf Course at *Velp* (p. 447).

Arnhem, with 63,987 inhab. (½ Rom. Cath.), from 1233 to 1538 the residence of the Dukes of Guelders, is still the capital of the Dutch province of *Guelderland*, whose inhabitants are described by an old proverb as '*Hoog van moed, klein van goed, een zwaard in de hand, is 't wapen van Gelderland*' ('Great in courage, poor in goods, sword in hand, such is the motto of Guelderland'). The town is prettily situated on the right of the Lower Rhine, on the S. slopes *(Veluwezoom)* of the Veluwe or Velau range of hills (p. 444). The town was re-fortified by General Coehoorn after its capture by the French in 1672, but the ramparts have now been converted into promenades. Arnhem, one of the most attractive towns in Holland, is a favourite residence of Dutch 'nabobs' from the East Indies.

Leaving the station at the N.W. end of the town, and bearing to the left, we pass through the Nieuwe Plein, then turn to the left and follow the main line of thoroughfare in the old town (Ryn-Straat, Vyzel-Straat, and Ketel-Straat), which leads to the E. to the attractive Velper Plein (p. 446).

In the S. part of the town, adjoining the Rhine, is the GROOTE MARKT, in which the Groote Kerk (Protestant), with its conspicuous tower, and the Town Hall are situated. The late-Gothic GROOTE KERK (Pl. 1; sacristan lives on the N. side, fee 25 c.) was built in 1425 et seq. and restored in 1894-1902. The choir contains the

marble monument of Charles van Egmond, last Duke of Guelders (d. 1538), the opponent of the Emp. Charles V. Above, on the N. wall of the choir, beneath a wooden canopy, is the kneeling figure of the Duke, in an old suit of armour. In the ambulatory is the elegant memorial tablet of the chancellor Joost Sasbout (d. 1546), by *Jacob Colyn de Nole.* The handsome carved-wood pulpit is of the 17th century. The large organ dates from 1769; performances every alternate Tues. in summer, 2–3 p.m. (adm. free). The tower, 305 ft. in height, contains a large chime dating from 1650.

To the E. of the church rises the Gemeentehuis (*Town Hall;* Pl. 2), erected at the end of the 15th cent. as a palace for Maarten van Rossem, general of Duke Charles of Guelders, modernized and converted to its present use in 1830, and restored in 1898. It is popularly known as the *Duivelshuis*, from its quaint sculptural decorations.

The Museum van Oudheden en Kunst (open on week-days 10-12 & 2-4, adm. 25 c.; free on Wed., 2-4, and in summer also on Sun., 11.30-1.30), also in the Markt, contains seven silver guild-cups of the 17-18th cent., coins, seals, portraits, architectural models, etc.

On the S. side of the Markt are the *Gouvernements-Gebouw*, occupied by the provincial government and erected on the site of the former ducal palace, the law-courts *(Paleis van Justitie)*, and the late-Gothic *Sabels Poort* (exterior front of 1642), the only relic of the town-wall. — Close by is the *Ryksarchief*, in the Eusebius-Binnen-Singel. — The Roman Catholic *Church of St. Walburga* (Pl. 3), to which the St. Walburg Straat leads to the right (S.) of the Stadhuis, is a Gothic building with two towers and was consecrated in 1422.

Environs. The district around Arnhem is the most picturesque in Holland. The grounds of many of the numerous country-seats in the vicinity are open to visitors. The inns are generally good. — About $^1/_2$ M. to the N. of the rail. station lies *Sonsbeek*, a wooded park belonging to the town, with a small lake and a hôtel-pension with a restaurant and terrace (p. 445). The Belvedere Tower (100 steps) commands a beautiful view of the park and the Betuwe (p. 451) as far as the Eltener Berg and the distant heights of Cleve.

Immediately to the W. of the town rises the *Reeberg*, an eminence with extensive pleasure-grounds and a casino ('Buiten-Societeit'), where in summer concerts are given on Sun. and Wed. evenings (introduction by a member required; tramway-station). Adjoining there are beautiful walks through the woods in all directions, provided with benches at intervals.

From the Velper Plein (tramway, see p. 445) the Steenstraat leads to the N.E., through the new town, to the *Velp Road*, flanked with numerous villas. About 1 M. from the Velper Plein the

Raapopsche-Weg diverges on the left for *Klarenbeek*. To the N., 1 M. from the Velp road, is the 'Steenen Tafel' (stone table), whence a fine view of the Rhine Valley is obtained. — At *Bronbeek*, to the left of the Velp road, about 1 M. farther on, is a hospital for the soldiers of the colonial army, which contains a number of old cannon and other weapons captured in colonial wars (admission 50 c.).

A few minutes farther on begins the village of **Velp** *(Hot. Heerenlogement)*, consisting almost entirely of country-residences and intersected by the railway (p. 429; from Bronbeek to Velp station on foot, 1/2 hr.; steam-tramway to Dieren, see p. 429; tramway to Beekhuizen-Logement). About 1 M. to the N. is the château of *Rozendaal*, belonging to Baron van Pallandt, with a massive tower of the 13th cent. and elegant pavilions of the 18th century. The park, which contains fine trees, lakes, and fountains, is open to visitors on Mon., Tues., Wed., & Thurs. under the guidance of the keeper, who lives at the entrance (fee 1/2 fl., a party 1 fl.). The golf-course (9 holes) of the Arnhem Golf Club is situated here also. Adjacent are the *Hotel op den Berg* and the *Hôtel-Pension Krayestein* (pens. from 4 1/2 fl.). To the E. of Velp is the château of *Biljoen* (no adm.).

From Arnhem to *Zutphen (Salzbergen)*, see R. 50; to *Nymwegen*, see below; viâ *Zevenaar-Elten* to *Cleve*, see below.

The next stations are *Westervoort* and *Duiven*. — 44 M. *Zevenaar*, the frontier-station of Holland and junction of lines viâ Doetinchem (p. 429) to *Ruurlo* (p. 430) and *Winterswyk* (p. 430). — 49 M. *Elten*, the frontier-station of Prussia, has an abbey-church of the 13th century.

54 1/2 M. **Emmerich** *(Rheinischer Hof; Hôtel Royal*, at the station), on the Rhine, is a clean, Dutch-looking town with 12,600 inhabitants. At the upper end rises the Gothic tower of the church of *St. Aldegonde*; at the lower end is the *Münster*, a church of the 11-15th century. Steam-ferry to the left bank, whence a motor-omnibus plies to Cleve (p. 448).

The next stations are *Empel* and *Wesel*. At the latter, a town with 22,500 inhab., situated at the influx of the *Lippe* into the Rhine, a branch-line diverges for *Bocholt* and (24 M.) *Winterswyk* (p. 430).

92 1/2 M. **Oberhausen** *(Hof von Holland; Rail. Restaurant)* is the junction for Ruhrort and for the Cologne-Minden railway. — Hence to —

136 M. *Cologne* (1 hr. by express-train), viâ Düsseldorf, see *Baedeker's Rhine*.

From Arnhem (p. 444) to Tilburg viâ Nymwegen and 'S Hertogenbosch, 51 1/2 M., railway in 2-2 3/4 hrs. The railway crosses the Rhine and traverses the fertile *Betuwe* (p. 444), viâ *Elst*, *Vork*, *Ressen-Bemmel* (p. 451), and *Lent* (p. 451). The *Waal* is next crossed (view of Nymwegen to the left).

10 1/2 M. *Nymwegen*, see p. 449.

17 M. *Wychen*, with an old château, rebuilt after a fire in 1906. — The train crosses the *Meuse*. 21 M. *Ravestein*; 23½ M. *Berchem*; 26 M. *Osch*, the chief place for the manufacture of margarine, which is mostly exported to England; 29 M. *Nuland-Geffen*; 34 M. *Rosmalen*. — 38 M. *'S Hertogenbosch*, see p. 435.

The last stations are *Helvoirt* and *Udenhout*.

51½ M. *Tilburg*, see p. 455.

56. From Cologne to Amsterdam and Rotterdam *(Hook of Holland)* viâ Cleve and Nymwegen.

154 or 164 M. Express from Cologne to *Nymwegen*, 91½ M., in 2¾ hrs. (fares 12 *M*, 9 *M* 10 pf., 6 *M*); to (154 M.) *Amsterdam* in 5-5¼ hrs. (20 *M* 30, 15 *M*, 9 *M* 70 pf.); to (164 M.) *Rotterdam* in 4¼-5½ hrs. (22 *M*, 15 *M* 90 pf., 10 *M*). Prussian Railway to Cleve; thence Dutch Railway. Dutch custom-house at Nymwegen; German at Cranenburg.

Cologne, see *Baedeker's Rhine*. — Thence to *Cleve*, express in 2-2¼ hrs., viâ *Neuss*, *Crefeld*, and *Goch*. At Goch a line (on which the express-trains between Berlin and London viâ Flushing run; R. 36b) diverges for Gennep, Beugen (p. 454), Uden, Veghel (p. 454), and (62½ M., in 1¾-2 hrs.) Boxtel (p. 455).

74½ M. **Cleve.** — **Hotels**, all with gardens. Hôtel Kurhaus, on the W. side of the town, at the Tiergarten, 60 R. at 2½-4, B. 1¼, D. 3-3½, S. 2 *M*; Maywald, to the S. of the town, in the Nassauer Allee, 100 R. at 3, B. 1, D. 3 *M*, both first-class. — Hôtel Stirum, Hôtel Robbers, with beer restaurant, both by the Tiergarten; Loock, opposite the post-office, 20 R. at 2-2¼, B. ¾, D. 2½ *M*; Holtzem, near the castle, 30 R. at 2-3, B. 1, D. 2½ *M*; Rheinischer Hof, near the station.

Cleve, Dutch *Kleef*, once the capital of a duchy of that name, with 17,000 inhab. and some chalybeate springs, is charmingly situated on the slope of a hill which forms part of a wooded range, and is much frequented as a summer-residence by Dutch families.

In the Emmericher Strasse, which leads from the railway station to the town, is the *Lohengrin Monument*, erected to commemorate the legend of the Knight of the Swan, the scene of which is laid at Cleve. — On an eminence in the middle of the town rises the old *Schloss* or *Schwanenburg* (the court of which contains a Roman altar found in the neighbourhood), now occupied by law-courts and a prison (restoration projected). In front of it rises a modern monument to *John Sigismund*, Elector of Brandenburg, who took possession of the Duchy of Cleve in 1609. Extensive views are obtained from the terrace in front of the Schloss and from the *Schwanenturm* ('swan's tower'; 184 ft. high), erected in 1493. — In the Kleine Markt rises a monument to the Great Elector, by Jennen and Breuer (1909). The Gothic *Stiftskirche*, a brick edifice of 1341-56, contains several monuments of Counts and Dukes of Cleve.

To the S.E. lies the *Prinzenhof*, built in 1664 by Maurice of Nassau-Siegen, when stadtholder of the duchy of Cleve. — By following the linden avenue named the *Nassauer Allee* and turning

to the left at the *Sternbusch*, we reach (1½ M.) the *Hôtel-Pension Haus Freudenberg* and (a little farther on) '*Berg und Thal*' (Hôtel-Pension Sonderkamp, with restaurant), another summer-resort.

On the hills to the W. of the town the *Tiergarten*, laid out as a park in 1654, extends in the direction of Nymwegen. The tower on the *Clever Berg* (350 ft.; ¾ hr.) commands one of the most extensive views on the Lower Rhine.

At Cleve begins the Dutch Railway. — 78 M. *Nütterden;* 81½ M. *Cranenburg*, last station in Prussia (custom-house); 84½ M. *Groesbeek*, seat of the Dutch custom-house.

91½ M. **Nymwegen.** — **Hotels.** *Oranje Hotel, opposite the station, 80 R. at 1¾ fl. B ¾, déj. 1½, D. 2½, pens. 3½-6 fl.; *Hôtel Keizer Karel, Keizer-Karels-Plein (Pl. 7), ¼ M. from the station, 62 R. at 1¾ 4½, B. ¾, déj. 1½, D. 2½, pens. 5-8½ fl., omn. 30 c., with wine-restaurant; *Grand-Hôtel Mulder-Boggia, Lange Burchtstraat 37-43, near the Valkhof, 70 R. at 1½-2½, B. ¾, déj. 1, D. 2, pens. 4-6 fl., omn. 30 c.; Hôtel Café-Restaurant Métropole, Lange Burchtstraat 22, 35 R. at 2-2½ fl. (incl. B.); Hof van Brabant, Korenmarkt 8; Hôtel Bellevue, Spoorstraat, with café; Hôtel Jacobs, next door; Hôtel-Restaurant de Bonte Os, Molen-Straat 99, 20 R. from 1¾, D. 1½ fl. — The *Hôtel Berg en Dal (see p. 451), 3¾ M. to the E. of Nymwegen, is much frequented in summer: 115 R. from 2½ fl. (incl. B.), déj. 1¼, D. 2½ pens. from 4½ fl. (restaurant recommended to tourists). The neighbouring Oud Berg en Dal Hotel is a family hotel in a simpler style.

Cafés. At the above-mentioned hotels; also, *Café Suisse*, Lange Burchtstraat, with a winter-garden; *Arends*, in the market-place; *Helvetia*, Spoorstraat.

Post & Telegraph Office (Pl. 4), Van Brockhuizen Straat.

Cab 1½ fl. per hr., with two horses 3 fl. — **Tramway** from the Molen-Straat to *St. Anna* 5 c. — **Steam Tramways** from the Station to *Beek* (p. 451; ½ hr., 30 c.), to *Berg en Dal* (p. 451; ½ hr., 30 c.), to *Neerbosch* (20 min., 20 c.), and to *Wamel* (p. 452).

Steamboats. *Netherlands Steamship Co.* ('*Nederlandsche Stoomboot Reedery*') between *Rotterdam* and *Cologne*, see p. 443. — Local steamer to *Arnhem*, '*S Hertogenbosch*, *Rotterdam*, etc., comp. Van Santen's Reisgids, *Nos.* 332, 333, 443, 445, 489, 491.

Principal Attractions. In the morning: the town. Afternoon: Berg en Dal (p. 451), with descent (view) to (¼ hr.) Beek and return by steam-tramway.

Nymwegen (30 ft.) or *Nimeguen*, Dutch *Nymegen* (pronounced *Nimwegen*), with 54,735 inhab. (¾ Rom. Cath.), the *Noviomagus* of the Romans, occupies a site on an amphitheatre of seven hills, rising from the left bank of the *Waal*. In the Carlovingian epoch it was frequently the residence of the emperors; subsequently it became a free imperial town and a member of the Hanseatic League, and in 1579 it joined the Union of Utrecht (p. 438). It was captured by the Spaniards in 1585, and was retaken by Maurice of Orange in 1591. The French under Turenne occupied the town in 1672, but evacuated it at the peace of Nymwegen.

From the railway station we follow the Stations-Weg to the E. to the Keizer-Karels-Plein (Pl. 7), in which stands a bronze statue of Bishop Hamer. To the N. of this point lies the *Kronenburg Park*, with a rockery and waterfall, containing one of the sixteen towers

that strengthened the old town-walls. The series of boulevards adjoining the park was laid out in 1877-84 on the site of the old fortifications.

In the centre of the picturesque huddle of the old town rises the Groote Kerk or *Church of St. Stephen* (Pl. 1; Prot.), a Gothic edifice, begun in 1272 and substantially completed in the 14th and 15th cent., though there are a few modern additions. The barrel-vaulting of the nave, supported by 35 slender pillars, replaces a former and more strictly Gothic pointed vaulting. The choir contains the Monument of Catherine of Bourbon (d. 1469), wife of Adolphus, Duke of Guelders, by Master W. Loemans of Cologne (1512). The organ was built in 1776 (public performance every Tuesday in summer, 3-4 p.m.). The upper part of the tower was renewed in 1593 in the Renaissance style; the top commands a fine view (sacristan, Groote Markt 22). — On the old *Grammar School* (1544), near the church-yard, are some weather-worn sculptures.

Through the *Kerkboog* we descend hence to the E. to the Groote Markt (Pl. 2), with the old *Weigh House & Fleshers' Hall*. The building, which is detached on three sides, was probably built in 1612 by H. de Keyser (p. 369), and was renewed in 1887. — Farther on, to the right in the Korte Burchtstraat, stands the —

Stadhuis (Pl. 3), rebuilt in the Renaissance style in 1554, and restored in 1882. The statues of German monarchs on the façade are copies of the originals.

The Vestibule contains raised seats adorned with beautiful Renaissance carving (by *Guert van Dulcken*, 1555), on which the magistrates formerly sat in criminal cases (the *Vorfture* of the Dutch town-halls were formerly used as the seat of municipal tribunals, '*Vierschaar*'), and an interesting clock of 1597 (restored). The 'Riddle of Nymwegen' is a picture representing a complicated relationship of the year 1609.

The Interior (open on week-days, 10-4, adm. 10 c.) contains a few pictures, among which are a representation of the old château of Valkhof (see below) by *Jan van Goyen* and portraits of the ambassadors who here signed in 1678 the Peace of Nymwegen between Louis XIV., the States General, and Spain; several rooms hung with old tapestry; and the municipal **Museum of Antiquities** (adm. week-days 10-4, 20 c., Sun. 12-3, 5 c.; catalogue 50 c.). In a room on the upper floor are mediæval and modern objects. Cabinet to the left of the entrance: silver-mounted drinking-horn of the Skippers' Guild; a *Nautilus Cup (No. 131) of 1580 in silver repoussé work, 1 ft. high; missals of the Bakers' Guild. Cabinet by the back wall: a wooden tun, used for the public punishment of adulterers; coins of Nymwegen; ancient MSS. and documents. On the lower floor are prehistoric, Germanic, and Roman antiquities, all discovered in the vicinity of Nymwegen. Among them are numerous coins and a sarcophagus constructed of 52 tiles bearing the stamp of the tenth legion. — More important than the municipal collection is the collection of Roman antiquities at Berg en Dal'sche Weg No. 76 (p. 451), belonging to *Mr. G. M. Kam*.

In the small square at the E. end of the Burchtstraat is a *Monument* (statue of Victory after Rauch) erected to commemorate the construction of the railway from Nymwegen to Cleve (1865).

A little farther on, beyond the *Societeit Burgerlust*, are the shady pleasure-grounds of the Valkhof (Pl. 5), laid out on an eminence

Arnhem
Ooij
Ooij
Lent
NIJMEGEN
Persingen
Waal
Meer
Ubbergsche p.
Ubbergen
Beeksche polders
Beek
Wijler Meer
Beekmansdal
Seminar
De Kop
Kerk
Schoonoord
Wester Akker
Ravenbg.
Stollenbg.
Begraaf pl.
Het Molenveld
Sprekende put
Galgenveld
Geldersch Hof
Groenewoud
Watertoren
Quakkenbg.
Uitzichtstoren
Wolfsheuvel
Sterrenberg
Vossenhuijs
Kleverenbg.
Duivelsberg
Hot Berg & Dal
Dennenberg
Dalhof
Oud Berg & Dal
Holdeurnsche Weg
De vier perken
Gekkenberg
Achtsprong
Preekstoel
Engelenburg
Water Meerwijk
Wester Meerwijk
Louise dal
De Koepel
De Ploeg
Het Nieuwe Land
Marienlust
Marienboom
Molen
St. Anna
Heijendal
Brakkenstein
De Driehuizen
Hatertsche Heide
Tafelberg
Flierenberg
Neerbosch
's Hertogenbosch
Cleve Cranenburg
Wijler 2 Kilom
Cranenburg Cleve
1 Groote Kerk
2 Groote Markt
3 Stadhuis
4 Post en Telegraaf
5 Valkhof
6 Huner Park
7 Keizer Karelsplein
Tramwegen
Rijksgrens

above the Waal. Here are the scanty ruins of a large Romanesque palace, built upon Roman foundations by Charlemagne in 777, and frequently the seat of the court under the Carlovingian, Saxon, Frankish, and Hohenstaufen emperors. It was sold to be pulled down in 1794. Theophano, consort of Otto II. died here in 991; in 1036 the palace was the scene of the marriage of Henry III. and the Danish princess Gunhild; and here in 1165 was born Henry VI., son of Frederick Barbarossa. The only remains are the throne-recess of the great hall, dating from the time of Barbarossa, and the sixteen-sided Gothic *Castle Chapel*, the oldest piece of church-architecture in Holland, consecrated by Pope Leo III. in 799, but rebuilt after a fire in 1047, again in the 12th cent., and finally in the Gothic period. The legend of the Knight of the Swan is related of Nymwegen as well as of Cleve (comp. p. 448). — At the E. end of the old town, reached from the Valkhof by an iron bridge, rises the *Belvedere*, a lofty building resembling a tower (now a café; 10 c. charged for the ascent). It was erected by the town in 1646, on the foundations of one of the towers of the fortifications, and restored in 1888. The platform commands an extensive prospect, embracing Cleve, Arnhem, the heights of Elten, the fertile fields and rich pastures of the Betuwe (p. 444), and the Waal, Rhine, Maas, and Yssel. — To the S.E. of the Belvedere lies the *Huner-Park* (Pl. 6).

The best view of Nymwegen is obtained from *Lent*, a village on the right bank of the Waal, connected with the town by means of a flying bridge (Gierpont). A bastion, known as the *Knodsenburg*, was built here in 1590 by Prince Maurice of Orange.

The well-wooded and undulating district to the E. of Nymwegen rivals in beauty the neighbouring Arnhem and Cleve. At the finest point is situated the **Hotel Berg en Dal* (p. 449), commanding one of the loveliest prospects on the lower Rhine. To reach the hotel we may follow the monotonous direct road ('Berg en Dal'sche Weg', 3 M.; one horse carr. there and back 4 fl.; steam-tramway, see p. 449), but pedestrians are recommended to follow the route diverging to the right and passing viâ the *Quakkenberg* (view-tower, 10 c.) and through the *Meerwyk* (2 hrs.). Another attractive route (steam-tramway, see p. 449) is by the road viâ *Ubbergen* (Hôt.-Pens. Ubbergen) and *Beek* (Hot. Spyker; Pens. Rozenberg; Pens. Walburg), skirting the range of hills with their numerous villas (1½ hr.). The walk from Beek or from Berg en Dal to the *Duivelsberg* on the *Wyler Meer* is also picturesque.

From Nymwegen to Amsterdam viâ Kesteren. The railway crosses the Waal by means of a three-arched bridge and beyond *Lent* (see above) traverses the *Betuwe* (p. 444), the fertile district between the Waal and the Lek. We follow the Arnhem line (p. 447) viâ *Ressen-Bemmel* to *Vork*, where we join the line coming from Arnhem viâ Oosterbeek (p. 444).

107 M. **Kesteren**, the junction for *Dordrecht* (Rotterdam, Hook of Holland, Flushing), see below.

We now cross the Rhine, and reach *Rhenen*, which possesses an old church (St. Cunera), with a fine Renaissance screen and a massive late-Gothic tower, built in 1492-1531. Rhenen has a station on the steam-tramway from Arnhem to Zeist (p. 445). — 113½ M. *Veenendaal*, the junction of the Arnhem-Utrecht line (p. 444). — 120 M. *Amersfoort*, and railway thence to Amsterdam, see p. 422.

From Nymwegen to Rotterdam viâ Kesteren and Dordrecht. — To (107 M.) *Kesteren*, see above. The next station is *Echteld*.

114½ M. **Tiel** *(Hôtel Corbelyn)*, a town with 10,600 inhab., on the right bank of the Waal, received its municipal liberties from Otho I. in 972; in the early middle ages it was a commercial place of some importance. In 1582 it was unsuccessfully besieged by the Spaniards, but it was taken by Turenne in 1672. The Kleiberg Gate (1647) is a relic of the fortifications. — A steam-ferry plies to *Wamel* (p. 449), on the left bank of the Waal. Steamer to *Nymwegen*, *Arnhem*, *'S Hertogenbosch*, and *Rotterdam*, see pp. 449, 443.

Then, *Wadenoyen*, prettily situated; 121½ M. *Geldermalsen*, on the *Linge*, the junction of the Boxtel and Utrecht line (p. 436). Then, *Beesd*, *Leerdam*, and *Arkel*.

138 M. **Gorinchem** or *Gorcum* (*Hôtel Oosterwijk*, 18 R. at 1-3 fl., B. 60 c., D. 1¾, omn. ¼ fl.), a busy town with 12,000 inhab., one of the first places which the 'Water Gueux', or those insurgents who aided their compatriots by sea, took from the Spaniards in 1572, possesses numerous picturesque gabled houses of brick and freestone, dating from the 16-17th century. In the Burg-Straat is one of 1563, and in the Gasthuis-Straat is the so-called Bethlehem House of 1566. Gorinchem is situated at the point where the Linge flows into the *Merwede*, the name given for a short distance to the river formed by the union of the Waal and the Meuse (2 M. to the E.), which beyond Dordrecht is called De Noord (p. 207) and before reaching Rotterdam resumes the name of Meuse (steamer to Dordrecht and Rotterdam, see p. 302).

A visit to Gorinchem and to *Woudrichem* (steamboat hourly) is full of attraction for those who are interested in early Dutch brick and stone buildings with mosaic decorations and for landscape-painters. The salmon-fishery also is noteworthy. — A little above Woudrichem, on the other side of the Meuse, is the *Castle of Loevenstein*. In 1619 *Hogerbeets* and *Hugo Grotius (De Groot)*, the pensionaries or chief senators of Leyden and Rotterdam, were condemned as Arminians (p. 457) to be imprisoned for life in this castle. The latter, however, with the aid of his wife, effected his escape in a book-chest the following year.

About 4 M. below Gorinchem, on the left bank, begins the *Biesbosch* (literally 'reed-forest'), a vast district, consisting of upwards of 100 islands, more than 40 sq. M. in area, formed at the same time as the Hollandsch Diep (p. 456) by a destructive inundation in 1421. No fewer than 72 market-towns and villages were destroyed by the floods and upwards of 100,000 persons perished. The Biesbosch has lately been reclaimed by means of dykes, and is now intersected by the broad artificial channel of the *Nieuwe Merwede*.

The next station is *Hardinxveld-Giessendam*. To the left lies the *Biesbosch* (p. 452). At *Sliedrecht* the railway crosses the Merwede and joins the line from Antwerp to Dordrecht.

153½ M. *Dordrecht*, and railway thence to (164 M.) *Rotterdam*, see pp. 456-60.

57. From Maastricht to Nymwegen *(Dordrecht, Amersfoort-Amsterdam).*

81 M. Railway *(Staatsspoorweg)* in 2½-4 hrs.

Maastricht, see p. 264. — The railway follows the general course of the Maas, but at some distance from the stream. 3¾ M. *Bunde*, the station for the *Kruisberg* (view). 8 M. *Beek-Elsloo*; at Elsloo is a fine park.

13 M. **Sittard** *(Hôtel de la Poste)*, a small manufacturing town (5600 inhab.), has a handsome 13th cent. parish-church.

From Sittard to Herzogenrath, 18½ M., railway in 1¼-2 hrs. — 9½ M. *Hoensbroek*, with a ruinous château. — 12 M. **Heerlen** (358 ft.; *Hôt. Cloot*, R. 1¾, B ½, D. 1¼ fl.), amid picturesque environs, was in the middle ages the seat of the Counts of Hochstaden. *Master William* 'of Herle' (d. 1378), the head of the earliest Cologne school of painting, was born here. The church dates from the 12th cent. but has recently been enlarged. The modern town-hall has a lofty tower. Near Heerlen are a coal-mine, the ruin of *Schuesberg*, and the *Streeperbosch*. — To the right of (16 M.) *Kerkrade*, with the Dutch custom-house, and close to the Prussian frontier is the abbey of *Klosterrath* (Rolduc), founded in 1104 and used as a priests' seminary since 1831. — 18½ M. *Herzogenrath*, see *Baedeker's Rhine*.

From (17 M.) *Susteren*, with an early-Romanesque church (10th cent.), a diligence plies daily to the little town of (4 M.) *Maeseyck* (p. 209), on the other side of the Meuse. — 20 M. *Echt*; 23½ M. *Maasbracht*.

28 M. **Roermond**, Fr. *Ruremonde* (*Lion d'Or*, R. & B. 2¼-2½, D., incl. wine, 2¼ fl.; *Munster Hotel*, R. & B. 2-3, D. 1½ fl.), a town with 14,000 inhab., at the confluence of the *Roer* and the Meuse, possesses considerable cloth-factories. The imposing late-Romanesque **Minster*, formerly the church of a Cistercian nunnery, consecrated in 1224, has recently been restored by P. J. H. Cuypers and elaborately decorated. It contains the tomb of Gerhard of Nassau, Count of Guelders (d. 1229), and his wife, Margaret of Brabant. *St. Christopher's* is adorned with paintings. A picturesque avenue leads to the S. to the (1 M.) *Redemptorist Chapel*. — Roermond is the junction for the München-Gladbach and Antwerp railway (R. 16).

31 M. *Swalmen*; 36 M. *Reuver*; 38½ M. *Belfeld*; 41 M. *Tegelen* (p. 454).

43 M. **Venlo** (*Hôtel Zwynshoofd*, R. 2, D. 2¼ fl., very fair), a town with 17,400 inhab., lies on the right bank of the Meuse, and is connected by a bridge with the opposite village of *Blerik*. It was formerly strongly fortified and sustained numerous sieges, but the

works were razed in 1868. The *Stadhuis* in the market-place, a highly picturesque erection of 1595, contains a few interesting paintings by the artist-antiquary Hubert Goltzius (1526-83), who spent his youth in the town. In the Gothic *Church of St. Martin*, built in 1411, are a copper font of 1621 and some carving of 1614. Some of the quaint gabled houses of the 16th cent. should be noticed. Venlo is the junction of railways to München-Gladbach (p. 212), to Wesel (Paris and Hamburg line), to Boxtel-Rotterdam (R. 58), and to Flushing (R. 36b). — Steam-tramway viâ Tegelen (p. 453) to *Steyl*.

The train crosses the Meuse. At *Blerik* (see below) the line to Rotterdam diverges to the left.

49 M. *Grubbenvorst-Klooster*; 50 M. *Grubbenvorst-Lottum*; 52½ M. *Meerlo-Tienray*; 57 M. *Venray*; 61 M. *Vierlingsbeek*; 65 M. *Boxmeer* (Hôtel Boomgard), with an old Carmelite convent; 69½ M. *Beugen*, the junction for Boxtel and Wesel (p. 448); 72 M. *Cuyk*. Near (75 M.) *Mook*, on the heath of the same name, the Counts Louis and Henry of Nassau, brothers of William the Silent, were defeated and slain by the Spaniards, on April 14th, 1574.

81 M. *Nymwegen*, see p. 449.

58. From Cologne to Rotterdam *(Hook of Holland)* viâ Venlo, Boxtel, and Breda *(Flushing)*.

153½ M. Express in 5-5½ hrs. (fares 25 *M* 50 pf., 18 *M*, 10 *M*). *Prussian Railway* to Venlo; thence *Dutch State Railway*. — *Stations at Rotterdam*, see p. 300. — This line is part of the express through-routes between England and North Germany, etc., in connection with the steamers from the Hook of Holland to Harwich (p. 293) and from Flushing to Queenboro' (p. 294).

From Cologne the train runs viâ *Crefeld* and *Kempen*, crosses the Prussian frontier beyond *Kaldenkirchen*, and reaches Venlo in 1¾-2 hrs. For details, see *Baedeker's Rhine*.

55 M. **Venlo** (see p. 453), the seat of the Dutch custom-house authorities, is an important railway-junction. — The Rotterdam line crosses the Meuse, diverges from the Nymwegen line at *Blerik* (see above), and traverses the morass of *De Peel* (25 M. long, 6 M. wide). 56½ M. *Horst-Sevenum*; 69½ M. *Helenaveen*; 73 M. *Deurne*. — 79½ M. **Helmond** *(Hôt. Küster-Rademaker)*, a town with 7000 inhab. and a remarkable old château, on the *Zuid-Willems-Vaart* (p. xxxviii), which the railway crosses. Steam-tramway to Veghel (p. 448) and 'S Hertogenbosch (p. 436). — 84½ M. *Nuenen-Tongelre*.

87½ M. **Eindhoven** (*Hôt.-Restaurant Hof van Holland*, R. 1½, B. ¾, D., incl. wine, 2¼ fl.), a manufacturing town with 5700 inhab., the junction of the Hasselt and Utrecht line (p. 434), which the present route now follows. The modern Gothic church is by P. J. H. Cuypers. Steam-tramway to Turnhout, see p. 205. — 99 M. *Best*.

100 M. **Boxtel**, Dutch *Bokstel (Hôtel-Restaurant Boxtel*, R. from 1¼ fl.; *Hôtel van Dyk; Rail. Restaurant)*, situated at the influx of the *Beerze* into the *Dommel*, junction for the lines from Goch (p. 448) and for the line viâ 'S Hertogenbosch to Utrecht (R. 53). Our line turns to the W. and farther on crosses the *Nieuwe Ley*, another tributary of the Dommel. — 105 M. *Oisterwyk.*

110½ M. **Tilburg** *(De Gouden Zwaan*, R. & B. from 2, D. 2, omn. ¼ fl.; *Hôtel-Restaurant de la Station)*, a woollen-manufacturing town of 49,300 inhab., with a new Gothic church. Tilburg is the junction of the 'S Hertogenbosch and Nymwegen line mentioned at p. 447. A branch-line also diverges here for *Alphen*, *Baarle-Nassau*, *Weelde-Merxplas* (with the custom-house), and (19 M., in ¾-1 hr.) *Turnhout* (p. 204), and steam-tramways for *'S Hertogenbosch* (p. 436) viâ *Waalwyk* and for *Breda* (see below) viâ *Oosterhout;* etc. — 118 M. *Gilze-Ryen.*

124 M. **Breda.** — Hotels. *De Kroon, R. & B. from 2, D. 2 fl., De Zwaan, R. 1¾-2½, D. 1½ fl., both in the Boschstraat, the principal street; Het Wapen van Nassau, at the corner of the Schoolstraat and Kraanstraat; Hôtel Café-Restaurant Piet Jonkers, at the rail. station, R. & B. 1¼-1¾ fl. — *Railway Restaurant.* — Tramway from the Market Place to Princenhage.

Breda, a town with 27,800 inhab., lies on the *Mark* and the *Aa*. Originally belonging to the margraviate of Stryen and then to the duchy of Brabant (p. 239), the town passed as a Brabantine fief to the Lords of Polanen in 1350 and to Count Engelbert of Nassau-Dillenburg in 1404 (comp. p. xxxix). It was fortified in 1534 by Count Henry of Nassau.

The Compromise of Breda (p. 104) in 1566 marks the beginning of the revolt of the Netherlands. The town was captured by the Dutch in 1577, but in 1581 it again fell into the hands of the Spaniards by treachery. One of the most famous episodes of the struggle was the surprize of Breda in March, 1590, by Maurice of Orange, aided from within by a body of 70 resolute men under Capt. Ch. de Heraugière, who had secretly made their way into the town concealed in a turf-barge belonging to Adriaan van Bergen (p. 300). In May, 1625, after a gallant defence of ten months, Count Justinus of Nassau was compelled to surrender the fortress to Amb. Spinola, the Spanish general; but in 1637 it was re-captured by Frederick Henry of Orange. The fortifications were restored and repaired and played a part in the war of 1793-94 and again in 1813, but they have now been razed. — The 'Declaration of Breda' was the manifesto issued by Charles II. of Great Britain in April, 1660, immediately before the Restoration. The 'Treaty of Breda' (July, 1667), at the conclusion of the naval war between Holland and Great Britain, confirmed the latter in the possession of New York and New Jersey.

The Protestant Church *(Hervormde Kerk)* near the market-place, a Gothic edifice dating from 1290 (present choir consecrated in 1410), with a tower recently restored, contains several interesting tombs (adm. 25 c.; ring at the church-door.). Among these are a late-Gothic monument to Count Engelbert I. of Nassau (d. 1443), and an imposing Renaissance *Monument to Count Engelbert II. (d. 1504), the friend of Charles the Bold and Stadtholder of the Netherlands under Emp. Maximilian, and his wife Cimburgis of

Baden. The latter is the work of *Tomaso Vincidor* of Bologna, who had come to Holland about 1520 in order to superintend the execution of the tapestries from Raphael's cartoons. The figures of the deceased, sculptured in Italian alabaster, repose on a sarcophagus, while four kneeling statues, representing Cæsar, Regulus, Hannibal, and Philip of Macedon, bear on their shoulders a slab on which is placed the admirably-executed armour of the count. This monument was the model for that of Sir Francis Vere in Westminster Abbey. Among the other monuments are those of Count Borgnival (d. 1536) and Dirck van Assendelfft (d. 1553; the latter much defaced by the iconoclasts). The choir contains some good woodcarving, representing monks in comical attitudes, intended as a satire on the clergy; a Renaissance font in copper; the fine brass of Willem van Gaellen (Galen; executed after 1539); and a fine mural painting, recently discovered.

The old CASTLE, begun after 1536 under Hendrik and his son Reinier, Prince of Nassau-Orange (d. 1544), by Tomaso Vincidor (see above), was reconstructed under William III. of England, by Jacob Roman in 1696. It is now a military school. The park in front of the castle, known as the 'Valkenberg', contains a monument commemorating the 500th anniversary of the possession of Breda by the House of Orange (1404-1904).

From Breda to *Rosendaal* and *Flushing*, see R. 36 b.

STEAM TRAMWAYS run from Breda to the large village of *Ginneken* (Hôt. Niekerk), and to various other places in the environs. — To *Antwerp*, see p. 167.

Near (130½ M.) *Langeweg* the line crosses the *Dintel* and passes (133 M.) *Lage-Zwaluwe*, the junction for the line to Antwerp (p. 300) and the line from 'S Hertogenbosch (p. 436), which proceeds to *Moerdyk* (p. 207) on the Hollandsch Diep. We now reach the bridge over the **Hollandsch Diep**, an arm of the sea which was formed in 1421 (comp. p. 452). This vast structure was begun in May, 1868, and completed in November, 1871.

The breadth of the bay at this point is 1⅝ M., but owing to stone piers projecting into the water the bridge, which has fourteen iron arches with a span of 110 yds. each, is only ⅞ M. in length. The foundations of several of the stone buttresses which support the bridge are 50-60 ft. below low-water mark. Fine view over the expanse of water.

At the N. end of the bridge lies (136 M.) *Willemsdorp* (Hôtel-Restaurant Waterloo, a favourite resort of artists).

142 M. **Dordrecht.** — **Hotels.** HÔT. FONSEN (Pl. a; D, 4), at the station, with café-restaurant and garden, 35 R. from 1¾, B. ¾, D. 1½ fl., good; BELLEVUE (Pl. b; D, 1), Boomstraat 25, beautifully situated near the Merwede-Kade, or steamboat-pier, 25 R. at 1½-5, B. ¾, D. 1½-2 fl., good; ORANJE HOTEL (Pl. c; D, 3), Johan de Witt Straat 11a, near the bridge of that name, 18 R. at 1¾, B. ¾, D. 1½-2 fl., with café-restaurant ('plats du jour' 60-70 c.); AUX ARMES DE HOLLANDE (Pl. d; D, 1), just behind the Bellevue, in the Wynstraat, 20 R. from 1½, B. ¾, D. 2 fl. — HÔTEL DE POLOGNE (Pl. e; D, 2, 3), Voorstraat 226, R. 1¾ fl., B. 60 c., D. 1¼-1½ fl.; HÔTEL HENDRIKS (Pl. f; D, 3), Vriese-Straat 12, with café-restaurant, R. from 1¼, B. ½, D. 1-1¼ fl., unpretending.

DORDRECHT
1 : 18.000
0 100 200 300 400 500
Meters
1 Dordrechts Museum D 3
2 Gemeente-Archief C 3
3 Grootboekspoort D 1
4 Pontonnierkazerne C 2
5 Stadhuis C 3
6 Zuid-Afrikaansch Museum D 2
ZWIJNDRECHT
DE OUDE MAAS
MERWEDE
Wantij
Papendrecht
Nijmegen
Rotterdam
Molensteeg
Draaibrug
Spoorwegbaven
Grootboekl
Merwede Kade
Rietdijksche Poort
Nieuwe K.
Oud Zuth. K.
Weeshuis Pl.
Aardappelen Mkt.
Gravenstr.
Synag.
Blaauwe Poort
Nieuwe Haven
Scheffers Plein
St. Joris Pl.
Nieuwe Arsenaal
Groote Haven
Oude Haven
Vuil Poort
Groote Kerkstr.
Gr. Sluis
Soul Poort
Kalkhaven
Postkantoor
Vaste Sluis
Park Merwestein
Oranje Laan
Oranje Park
Zieken huis
Wilhelmina Str.
Haven Str.
Burgem. de Raadt Singel
Sic. Maas Singel
Krommen Weg
Ree of Merwede Weg

Cafés. *Café Central*, 'plat du jour' 60 c., good; *Café Zahn*, both in the Scheffers-Plein. — *Dordrechtsche Melk-Inrichting*, Vischstraat, at the corner of the Lange Breestraat, clean and good.

Post & Telegraph Office (Pl. D, 3), in the Bagynhof.

Booksellers. *Morks & Geuze*, Vischstraat 13; *Blaisé van Braam*, Scheffers-Plein 212.

Tramway from the station through the town (Scheffers-Plein) to the *Groot-Hoofd* (7½ c.), conveying luggage not over 66 lbs. in weight.

Steamboats, starting at the Groothoofd (Pl. D, 1; p. 458). Local steamer to *Rotterdam* (fares 45 or 30 c.). Steamer of the Netherlands Steamship Co. to *Rotterdam*, and upstream to *Tiel*, *Nymwegen*, and *Cologne*, see p. 443.

British Vice-Consul, *J. J Vriesendorp.*

Principal Attractions (½ day). Walk through the old streets; Groote Kerk; views of the Groothoofd; Dordrecht Museum.

Dordrecht, usually called *Dordt* or *Dort* by the Dutch, is a clean-looking town with 45,700 inhab., ship-building yards, and considerable timber-trade, picturesquely situated upon an island surrounded by the Merwede (p. 452), which admits sea-going vessels of heavy tonnage, the Oude Maas, and the Dordtsche Kil (p. 207). In the middle ages the town was the wealthiest commercial city in Holland. In 1572 the first assembly of the independent states of Holland was held here. From Nov. 13th, 1618, till May 9th, 1619, the famous Synod of Dort held its meetings here, which were attended also by deputies from England and Scotland. The synod was convened with a view to effect a compromise between the *Arminians* (or *Remonstrants*), who were supported by Oldenbarnevelt, Grotius, and other leaders of the republican party, and the austere *Gomarists* (or *Calvinists*), on whose side stood Maurice of Orange. The result was a victory for the latter (comp. p. 329). The older parts of Dort, with their quaint old houses and picturesque canals, retain all the characteristics of an old Dutch town.

On leaving the station we follow the tramway viâ the Johan de Witt Straat, crossing the Spuihaven, and then viâ the Bagynhof, with the new *Post Office* (Pl. D, 3) and the Vischstraat to the (10 min.) picturesque *Oude Haven* (Pl. C, 3), the principal canal. Beyond the bridge, at the Groenmarkt, the tramway turns to the right into the Wynstraat (p. 458), while the turning to the left leads past the *Stadhuis* (Pl. 5; C, 3), rebuilt in 1835, to the —

Groote Kerk (Pl. B, C, 3; *Onze Lieve Vrouw*). The Gothic church (now under restoration) dates from the 14th cent., the choir from the 15th, and has a handsome tower, 230 ft. in height. We enter on the W. side, at Groote Kerks Plein 6, through the sacristan's house (fee 25 c.). The interior, which is 106 yds. long (nave 88 ft. high), rests on 56 pillars, and, though bare, produces an imposing effect. The marble pulpit dates from 1759. A fine brazen screen of 1743 separates the choir from the nave. The fine old carved *Choir Stalls, executed by *Jan Terwen Aertsz* in the Renaissance style in 1538-42, are the most important work of the kind in Holland. The sadly mutilated representations on the backs of the stalls illustrate

(right) the Triumph of the Church and the Eucharist, and (left) the Triumphal Entry of Charles V. (a reproduction of Dürer's Triumphal Procession of Maximilian I.). Several of the ecclesiastical vessels date from the 18th century. The tower (365 steps; adm. 10 c.) commands an extensive view.

The *Gemeente-Archief* (Pl. 2; C, 3), Groote Kerks Plein 1, is open on week-days, 9-1.

The Wynstraat (p. 457) leads past the Scheffers-Plein, which is embellished by a bronze statue of the painter *Ary Scheffer* (1795-1858), a native of Dordrecht, by Jos. Mezzara (1861). At the end of the Wynstraat, near the Hôtel Bellevue, stands the —

Groothoofds-Poort (Pl. 3; D, 1), an ancient city-gate, rebuilt in 1618, with a fine relief by Æmilius and Samuel Huppe and a dome of 1690. The interior is occupied by the collection of antiquities belonging to the *Oud-Dordrecht Society;* adm., daily, except Mon., 10-4 (in winter 10-3), 20 c., Sun. 10 c. or free. Catalogue (1905) 25 c.

In the Vestibule are 'gable-stones', with reliefs and inscriptions; No. 12 (dated 1617) shews Old London Bridge. 59. Chimney-piece of the 13th century. — On the First Floor are a few paintings: 893. *P. Weyts*, Synod of Dort (p. 457); 881. Siege of Dordrecht by John, Duke of Brabant, in 1418 (copy, 1620); 93. *A. Cuyp*, Two door-panels, painted in grisaille; 887. *Doudyns*, Burning of the Church of St. Nicholas at Dordrecht in 1567. Also, 60. Renaissance chimney-piece from the Kloveniers-Doelen, with carved wooden °Frieze (battle-scenes; 16th cent.); engravings; plans and views of the town; portraits of eminent men; and models of ships. The staircase descends to a room fitted up in the Dutch style of the 17th century. — On the Second Floor are models of ships, uniforms, weapons, flags. — In the Dome is a collection of medals (Nos. 1317 seq. referring to the death of the brothers De Witt, p. 329) and coins of the former county (afterwards province) of Holland, mostly coined at Dordrecht. Picturesque view of the busy Merwede and of the Meuse ('De Noord') flowing thence to the N. towards Rotterdam.

Returning to the Wynstraat and turning to the left about the middle of the street, we cross the Wynbrug and follow the Nieuwstraat to the Museum Straat.

Here stands the South African Museum (Pl. 6, D, 2; *Zuid-Afrikaansch Museum*), opened in 1902, containing numerous relics of the Boer War (1899-1902). Open daily, 10-4; adm. 20 c.

Ground Floor. Room I (to the left): Bust of President Krüger (1825-1904), portraits of President Steyn and of Boer generals and delegates. — Room II. Objects made by Boer prisoners; clothes worn by President Krüger; the 'Bratina', a gold loving-cup set with precious stones, made in Russia. — Room III. Complimentary gifts to the Boer leaders. Krüger's Bible and other personal relics.

First Floor. Room I. Objects made by Boer prisoners. Room II ('Ambulance Room'). Model of a field-hospital, etc. — Room III ('Boer Room'). Natural history collections, agricultural products, model of an ox-waggon, etc. — To the left, Room IV ('Onderwysznal'). Statistical material relating to education, commerce, and manufactures; photographs of public buildings, etc. — To the right, Room V ('Kaffir Room'). Ethnographical collections. Room VI ('Press Room'). Newspapers, broadsides, caricatures, maps, war-literature, etc. — In the Court: Boer dwelling and a Kaffir kraal.

Adjoining, but standing a little back from the street, is the —

Dordrecht Museum (Pl. 1; D, 3), containing the municipal picture-gallery, including some excellent works by modern artists. Open daily, 10-4; adm. 10 c. Catalogue (1906), 15 c. The entrance is at Museum-Straat 24.

Ground Floor. To the left in the *Museum Ary Scheffer* (catalogue, 1907, 15 c.), with drawings by that master and copies of his paintings. In the centre is a marble sculpture by him, representing his mother on her death-bed. To the right are varying exhibitions. On the stair-case, 43. *Ad. Willaerts*, View of Dort in 1622.

First Floor. 222. *A. Quellin*, Bust of the Grand Pensionary Jan de Witt (1665); 1-4. *Jan de Baen*, Portraits of the brothers De Witt (p. 329; natives of Dordrecht) and their parents. To the right is the continuation of the Scheffer Museum. *Ary Scheffer*, 39. Chopin, 32. Sir Joshua Reynolds, 104 First sketch for 'The King of Thule', 1. Scheffer's mother, 111. Replica of the painting of Monica and St. Augustine. 209. Bust of Scheffer, by his daughter. — Room I (opposite). Hidde Nyland loan-exhibiton. — Room II. To the right, 88. *Joh. Bosboom*, Synagogue; 77. *Aug. Allebé*, Interior; 147. *A. Mauve*, Sheep on the dunes; no number, *H. W. Mesdag*, Sea-piece; 143. *Jac. Maris*, A troublesome guest; 146. *W. Maris*, Cattle; 142. *Ant. Mancini*, Fruit; 151. *Alb. Neuhuys*, The first lesson; *111. *J. Israëls*, Midday meal in a cottage; 203. *Jan. Veth*, Portrait; 91. *G. H. Breitner*, Evening on the Dam at Amsterdam. — Room III. To the right, 108. *De Haas*, Cattle on the dunes at Terschelling; no number, *Hart Nibbrig*, View near Constantine; no number, *De Wildt*, Still-life; 87. *J. Bosboom*, Church; 153 (above the door), *M. Munkácsy*, Levite praying; 194. *Sir L. Alma Tadema*, Venantius Fortunatus (d. ca. 609) reading his poems to Radegonda, the former Queen of the Franks, in a convent at Poitiers (1862); 150, 149. *H. W. Mesdag*, Sea-pieces. — We pass through RR. IV and V and enter Room VI. To the left, 203. *J. Weissenbruch*, Court in the Stadhuis of Culemborg; 96. *A. Calame*, Mountain-stream. To the right, 75. *A. Achenbach*, Storm brewing on the Dutch coast. — Room VII. Older paintings. *Corn. Bisschop*, 7. Managers of the hospital at Dort (1671). 6. Portrait of an artist; 8. *F. Bol*, Portrait of himself; 23. *S. van Hoogstraten*, Managers of the Dutch mint at Dort (1657); 17. *Benj. Cuyp*, Tobias recovering from his sickness; 20. *A. de Gelder*, Noteman, the sculptor (1680); 10. 11. *Alb. Cuyp*, Landscapes; 42. *Jan Victor*, Anna the prophetess (Luke II, 46; painted in 1647); 33. *Nic. Maes*, Jacob de Wit (1657); *A. Cuyp*, 12. The Rietdykshe Poort, 16. Portrait, 13. Poultry, 15. Portrait; 19. *J. G. Cuyp*. Portrait; 24. *S. van Hoogstraten*, Managers of the Dutch mint at Dort (1674); *J. G. Cuyp*, Portrait.

The *Park Merwestein* (Pl. E, F, 3, 4; with tame deer) and the *Oranje Park*, to the S.E. of the town (Pl. E, 4), are pleasant promenades.

The best views of Dordrecht and the broad Merwede are commanded from the dykes at *Zwyndrecht*, on the right bank of the Oude Maas, whither a steam-ferry (2 c.) plies from the Blaauw Poort (Pl. C, 2). There are shipbuilding yards here and extensive orchards and vegetable-gardens. Steam-tramway to Rotterdam, see p. 301.

After quitting the station of Dordrecht, the train crosses the *Oude Maas* by an iron bridge (view). — 144 M. *Zwyndrecht*, see above. — 148 M. *Barendrecht* is a station on the steam-tramway from Rotterdam to Zuid-Beyerland (see p. 301). — 151 M. *Ysselmonde*, opposite the influx of the Dutch Yssel into the Meuse. —

The train crosses the S. and narrower arm of the Meuse, traverses *Feyenoord* (p. 309) and the *Noorder Eiland*, and then crosses the main arm of the Maas, by the bridge mentioned at p. 309. A fine view of the river and town is obtained.

153½ M. **Rotterdam** (Beurs Station), see p. 300. The station outside the Delftsche Poort is ½ M. or so farther on.

List

of the principal Flemish, Dutch, and Belgian Artists mentioned in the Handbook, with biographical notices.

Abbreviations: A. = architect; P. = painter; S. = sculptor; c., ca. = circa, about; b. = born; d. = died.

The Roman numerals refer to the Introduction. The name of a town immediately following the name of an artist is that of his birthplace; those at the end of the notice are the scenes of his professional activity. — In the spelling of proper names the Dutch *ij* is represented by *y*.

Aelst, Willem (Guillielmo) van, Dutch P. of Delft; ca. 1626-83. Delft, Amsterdam, France, Italy. — lxxi.

Aertsen, Pieter, surnamed ***de lange Pier***, Nether. P. of Amsterdam; pupil of Allart Claesz at Amsterdam; 1508-75. Amsterdam, Antwerp.

Agneessens, Edouard, P. of Brussels; 1842-85. — Brussels. — lxxv.

Allebé, August, P. of Amsterdam; b. 1838. Amsterdam.

Alma Tádema, Laurens, Dutch P., Dronryp; pupil of L. de Taeye and H. Leys; b. 1836. Antwerp, Brussels, London.

Alsloot, Denis van, P., Brussels; ca. 1550-1628.

Apol, Louis, P., The Hague; b. 1850. The Hague.

Artan, Louis, Belg. P.; 1837-90. — lxxv.

Arthois, Jacques d', P., Brussels; pupil of Jan Mertens; 1613-after 1681.

Artz, David Adolf Constantyn, P., The Hague; pupil of Israels; 1837-90.

Asselbergs, Alphonse, P., Brussels; b. 1839.

Asselyn, Jan, surn. ***Krabbetje***, Dutch P., Dieppe; 1610-52. Rome, Amsterdam. — lxx.

Avont, Pieter van, Flem. P., Malines; 1590-1652. Antwerp.

Backer, Adriaen, P., Amsterdam; ca. 1635-84. Amsterdam, Rome.

Backer, Jacob Adriaensz, Dutch P., Harlingen; pupil of Rembrandt; 1608-51. Amsterdam. — lxv.

Backereel, Gilles, P., Antwerp; 1612 (?)-before 1662. Antwerp.

Baeckelmans, Louis, Belg. A.; 1835-71. Antwerp. — lxxviii.

Baen, Jan de, Dutch P., Haarlem; pupil of Jacob Backer; 1633-1702. The Hague.

Baertson, Albert, Belg. P., Ghent; b. 1866. — lxxvi.

Bakker-Korff, Alexander Hugo, P., The Hague; pupil of C. Kruseman; 1824-82. — lxxx.

Balat, Alphonse, Belg. A., Gochenée (Namur); 1818-1895. — lxxviii.

Balen, Hendrik van, the Elder, P., Antwerp; pupil of Ad. van Noort; 1575-1632. Antwerp.

Barentsz, Dirck, P., Amsterdam; pupil of his father Barent Dircksz and of Titian; 1534-92. Venice, Amsterdam. — lxii.

Baron, Théodore, Belg. P.; Brussels; 1840-99. Namur.

Bassen, Barthol. van, Dutch P.; ca. 1590-1652. Delft and The Hague.

Baurscheit, Jan Pieter van, the Younger, A. and S., Antwerp; pupil of his father; 1699-1768. Antwerp.

Beerstraaten, Jan Abrahamsz, P. of Amsterdam; 1622-66. Amsterdam.

Bega, Cornelis, Dutch P., Haarlem; pupil of A. van Ostade; 1620-64. Haarlem. — lxviii.

Berchem or ***Berghem, Claes (Nicolaes)***, P., Haarlem; 1620-83. Haarlem, Amsterdam. — lxx.

Berckheyde, Gerrit, P., Haarlem; brother and pupil of the following; 1638-98. Haarlem.

Berckheyde, Hiob, P., Haarlem; 1630-1693.

Berlage, Hendrik Petrus, Dutch A.; b. 1856. — Amsterdam. — lxxix.

Bethune, Jean-Baptiste, Belg. P. on glass and A., Courtrai; 1821-94.

Beyaert, Henri, Belg. A., Courtrai; 1823-94. Brussels. — lxxviii.

Beyeren, Abraham van, P., The Hague; 1620(21)-after 1674. — lxxi.

Biefve, Edouard de, P., Brussels; pupil of Paelinck; 1808-82. Brussels, Paris. — lxxiii.

Biset, Karel Emanuel, Flem. P., Malines; studied at Paris; 1633-85. Antwerp, Breda.

Bisschop, Christoffel, Dutch P., Leeuwarden; 1828-1904. Scheveningen.

Blès, David, P., The Hague; pupil of Corn. Kruseman; 1821-99. The Hague. — lxxx.

Bles, Herri (Hendrik) de, or ***Herri***

met de Bles, surn. *Civetta*, Netherl. P. of Bouvignes, near Namur; b. ca. 1480, d. after 1521. Italy, The Netherlands.

Bloemaert, Abraham, Dutch P., Gorcum; 1564-1651. Utrecht. — lix.

Blommers, Bernardus Johannes, P., The Hague; pupil of Bisschop; b. 1845. The Hague. — lxxx.

Blondeel, Lancelot, Netherl. P. & A., Bruges; studied in Italy; ca. 1495-1561. Bruges.

Bockhorst, Jan van, Netherl. P., Münster; pupil of Jordaens; 1605-68.

Boeckstuyns, Jean François, Belg. S., Malines; d. 1734.

Boeyermans, Theodoor, P., Antwerp; 1620-78. Antwerp.

Bol, Ferdinand, Dutch P., Dordrecht; pupil of Rembrandt; 1616-80. Amsterdam. — lxv.

Borch, see *Terburg*.

Bosboom, Joh., P., The Hague; pupil of B. J. van Hove; 1817-91. The Hague. — lxxx.

Bosch, Hieron. van Aken, surnamed *B.*, Dutch P., 'S Hertogenbosch; ca. 1450-1516. — lii.

Bosschaert, see *Willeboirts*.

Both, Jan, Dutch P., Utrecht; pupil of Abr. Bloemaert; ca. 1610-52. Rome, Utrecht. — lxx.

Boulenger, Hippolyte, Belg. P., Tournai; 1837-74. Brussels. — lxxv.

Bource, Henri, P., Antwerp; pupil of Dyckmans and of Ary Scheffer; 1826-99. Antwerp.

Bouré, Antoine Félix, Belg. S.; 1831-83. Brussels.

Bouré, Paul Joseph, Belg. S.; 1823-48. Brussels. — lxxvii.

Bourssse, Esajas, P., Amsterdam; pupil of Rembrandt; ca. 1631-72. Amsterdam, Italy.

Bouts, Albert, Netherl. P.; ca. 1460-1548. Louvain.

Bouts, Dierick (Dirck), Netherl. P., Haarlem; 1410 (?)-75. Louvain. — l.

Bouvier, Alexandre, Belg. P.; b. 1837. Brussels.

Braecke, Pierre, Belg. S., Nieuport; b. 1859. — lxxviii.

Braekeleer, Ferdinand de, P., Antwerp; pupil of M. I. van Bree; 1792-1883. Antwerp. — lxxiv.

Braekeleer, Henri de, P., Antwerp; pupil of his father Ferdinand and of Leys; 1840-88. — lxxiv.

Bray, Jan de, Dutch P., Haarlem; d. 1697.

Bree, Mattheus Ignatius van, P., S., & A., Antwerp; 1773-1839. Antwerp. — lxxii.

Breitner, Georges Hendrik, P., Rotterdam; pupil of Charles Rochussen and W. Maris; b. 1857. Amsterdam. — lxxxi.

Brekelenkam, Quiringh Gerritsz, Dutch P. of Zwammerdam, near Leyden; ca. 1620-68. Leyden.

Breughel, see *Brueghel*.

Bril, Paulus, P., Antwerp; 1554-1626. Rome. — lii.

Brouwer, Adriaen, Flem. P., Oudenaarde; pupil of Frans Hals at Haarlem; ca. 1605-38. Antwerp. — lxvii.

Brueghel or *Bruegel, Jan, the Elder*, surn. *Fluweelen* or *Velvet Brueghel*, P., Brussels; son of P. Brueghel the Elder; 1568-1625. Italy, Antwerp. — liii.

Brueghel or *Bruegel, Pieter, the Elder*, surn. *Peasant Brueghel*, Netherl. P., Breda; ca. 1525-69. Antwerp, Brussels. — liii.

Brueghel or *Bruegel, Pieter, the Younger*, surn. *Hell-fire Brueghel*, P., Brussels; son of P. B. the Elder; 1564-1638. Antwerp. — liii.

Campen, Jac. van, Dutch A. & P., Amersfoort; 1598-1657. Amsterdam.

Camphuysen, Govert, Dutch P., Gorcum; 1623(24)-72. Amsterdam, Stockholm.

Cappelle, Jan van de, P., Amsterdam, follower of Sim. de Vlieger; 1624(25)-79. Amsterdam.

Capronnier, Jean-Baptiste, P. on glass, Brussels; 1814-91.

Ceulen, van, see *Janssens, Cornelis*.

Champaigne, Philippe de, P., Brussels; pupil of Fouquières, L'Allemand, and Duchesne at Paris; 1602-74. Brussels, Paris.

Charlier, Guillaume, Belg. S. of Ixelles, near Brussels; b. 1854. — lxxviii.

Claeissens, Pieter, the Younger, Flem. P., Bruges; d. 1612.

Claesz, Pieter, Dutch P., Burgsteinfurt; father of Claesz Berchem; ca. 1590-1660. Haarlem.

Claus, Emile, Belg. P., Vive St. Eloi; b. 1849. — lxxvi.

Clays, Paul Jean, Belg. P., Bruges, pupil of Gudin at Paris; 1819-1900. Brussels.

Cluysenaar, Jean-Pierre, Belg. A., Kampen; pupil of Suys the Elder; 1811-80. Brussels.

Codde, Pieter, P., Amsterdam; ca. 1600-78. — lxviii.

Coeberger, see *Koeberger*.

Colyn, Jacob de Nole (or *van Kameryck*), Dutch S.; d. 1631. Kampen, Utrecht.

Coninxloo, Gillis van, Flem. P., Antwerp; 1544-1607. Antwerp, Amsterdam.

Coosemans, Joseph Théodore, P., Brussels; 1828-1904.

Coques or *Cocx, Gonzales*, P., Antwerp; pupil of Pieter Brueghel the Younger and of David Ryckaert II.; 1618-84. Antwerp.

Cornelissen, Jac., Dutch P., Oostzaan; before 1470-1533. Amsterdam. — 1.

Corneliss, Cornelis (van Haarlem), P., Haarlem; pupil of Pieter Pietersz at Amsterdam, and of Gillis Coignet at Antwerp; 1562-1638. France, Haarlem. — lxi.

Courtens, Frans, P., Dendermonde; b. 1855. Brussels. — lxxvi.

Coxie (van Coxcien or *Coxcyen), Michiel*, Flem. P., Malines; pupil of his father Michiel and of Barend van Orley; 1499-1592. Malines, Rome, and Brussels. — lii.

Crabeth, Dirk, Dutch P. on glass, Gouda; d. ca. 1577.

Crabeth, Wouter, P. on glass, brother of Dirk C.; d. ca. 1590. Gouda.

Craesbeeck, Joos (Josse) van, Flem. P., Neerlinter; pupil of Adr. Brouwer; ca. 1606-54. Antwerp, Brussels.

Crayer or *Craeyer, Gaspar de*, P., Antwerp; pupil of Raphael Coxie at Brussels; 1582-1669. Brussels, Ghent. — lvii.

Cristus, Petrus, Netherl. P., Baerle; pupil of Jan van Eyck; ca. 1395-1473. Bruges. — xlix.

Cuyp, Aelbert, Dutch P., Dordrecht; pupil of his father Jacob Gerritsz C.; 1620-91. Dordrecht. — lxx.

Cuyp, Jacob Gerritsz, Dutch P., Dordrecht; pupil of Abr. Bloemaert; 1594-1651 (52). Dordrecht. — lxi.

Cuypers, Peter Josef Hendrik, Dutch A., Roermond; b. 1827. Amsterdam.

David, Gerard, Netherl. P., Oudewater; ca. 1460-1523. Bruges and Antwerp. — l.

David, Jacques Louis, French P., Paris; 1748-1825. — lxxii.

Defrance, Léonard, P., Liège; 1735-1805. Liège.

De la Censerie, L., Belg. A.; 1835-1903. Bruges, Antwerp.

Delcour, Jan, Belg. S., Hamoir; 1632-95. Liège.

Delen, Dirck van, Dutch P., Heusden; probably pupil of H. van Steenwyck; 1605-69. Arnemuiden.

Delff, Jacob, Dutch P., Delft; son and pupil of Willem Jacobsz D.; 1619-61. Delft.

Delff, Jacob Willemsz, Dutch P., Gouda; d. 1601. Delft.

Delvaux, Laurent, Belg. S., Ghent; pupil of Dieudonné Plumier at Brussels; 1695-1778. London, Ghent, Brussels.

Derkinderen, Anton, Dutch P.; b. 1859. lxxxi.

Diepenbeeck, Abraham van, Flem. P., 'S Hertogenbosch; pupil of Rubens; 1596-1675. Antwerp. — lviii.

Dillens, Julien, Belg. S., Antwerp; 1849-1904. — lxxvii.

Dou, Gerard, Dutch P., Leyden; pupil of the engraver Bart. Dolendo, of the glass-painter P. Couwenhorn, and of Rembrandt; 1613-75. Leyden. — lxvi.

Dubbels, Hendrik, P., Amsterdam; 1620(21)-76. Amsterdam.

Dubois, Louis, P., Brussels; 1830-80. Brussels. — lxxv.

Dubois, Paul, Belg. S., Aywaille; b. 1859. — lxxviii.

Dubroeucq, Jacques, Belg. S., Mons; 16th century.

Duchastel (Duchatel or *Du Chatel), François*, P., Brussels; pupil of David Teniers the Younger; 1625-94(?). Brussels, Paris.

Duck, Jacob, P., Utrecht; 1600-after 1660. Utrecht. The Hague. — lxviii.

Dujardin, see *Jardin*.

Duquesnoy, François, S., Brussels; pupil of his father Henri or Hieronymus D.; 1594-1646. Brussels, Rome.

Duquesnoy, Jérôme, Belg. S., brother of François; 1612-54.

Durlet, François André, S. and A., Antwerp; pupil of Laenen and F. Berckmans; 1816-67.

Dusart, Cornelis, P., Haarlem; pupil of Adr. v. Ostade; 1660-1704. — lxviii.

Duyster, Willem Cornelisz, P., Amsterdam; probably a pupil of P. Codde; ca. 1599-1635. Amsterdam.

Dyck, Anthonie van (Sir Anthony Vandyke), P., Antwerp; pupil of Rubens; 1599-1641. Antwerp, Genoa, Rome, London. — lvii.

Eeckhout, Gerbrand van den, P., Amsterdam; pupil of Rembrandt; 1621-74. Amsterdam. — lxv.

Eggers, Bartholomaeus, S., probably from N. Germany; flourished ca. 1660-90. The Hague, Berlin.

Ehrenberg, Wilh. Schubert von, P.; 1637-ca. 1676. Antwerp.

Elias, Nicolaes, P., Amsterdam; 1590(91)-ca. 1655. Amsterdam. — lxii.

Elsheimer (Elzheimer), Adam, P., Frankfort on the Main; 1578-1620. Rome.

Engebrechtsz, Cornelis, Dutch P., Leyden; 1468-1533. — l.

Evenepoel, Henri, Belg. P., Nice; 1872-1900.

Everdingen, Allart van, Dutch P., Alkmaar; pupil of Roel. Savery (Utrecht), and P. Molyn (Haarlem); 1621-75. Haarlem, Amsterdam. — lxx.

Everdingen, Caesar van, P., Alkmaar; elder brother of Allart v. E.; 1606(?) -79. Alkmaar, Haarlem.

Eyck, Hubert van, Netherl. P., Maeseyck; head of the early-Flemish school; ca.1370-1426. Ghent. —xlvii.

Eyck, Jan van, Netherl. P., Maeseyck, brother of Hubert van Eyck; b. after 1380, d. 1440. Ghent, The Hague, Lille, Bruges. — xlvii.

Fabritius, Bernard, Dutch P., Delft; flourished ca. 1656-72. — lxv.

Fabritius, Karel, Dutch P., Delft; pupil of Rembrandt; ca. 1620-54. Delft. — lxv.

Faid'herbe (Fayd'herbe), Lucas, Flem. S.&A., Malines; pupil of Max. l'Abbé and Rubens; 1617-97. Malines.

Fictoor, see *Victors*.

Flinck, Govert, P., Cleve; pupil of Lambert Jacobsz at Leeuwarden and of Rembrandt at Amsterdam. 1615-60. Amsterdam. — lxv.

Floris, see *Vriendt*.

Fourmois, Théodore, Belg. P., Presles; 1814-71. Brussels.

Fraikin, Charles Auguste, Belg. S., Herenthals; 1817-93. Brussels.—lxxvii.

Franchoys, see *François*.

Francken, Ambrosius, the Elder, Flem. P., Herenthals; brother of Frans F. the Elder, pupil of Frans Floris; 1545(?)-1618. Antwerp.

Francken, Frans, the Elder, Flem. P., Herenthals; pupil of Fr. Floris; 1542-1616. Antwerp.

Francken, Frans, the Younger, P., Antwerp; pupil of his father Frans F. the Elder; 1581-1642. Antwerp.

François (Franchoys), Lucas, the Elder, Flem. P., Malines; 1574-1643.

Francquart, Jacques, A., Brussels; 1577-1652. Brussels, Malines.

Frédéric, Léon, P., Brussels; b. 1856. — lxxvi.

Fyt, Jan, Flem. P., Antwerp; pupil of Jan van Berch and Frans Snyders; 1611-61. Antwerp.

Gabriel, Paul Joseph Constantyn, P., Amsterdam; son of the P. Paulus Joseph G.; 1828-1903. Amsterdam, Brussels, Scheveningen. — lxxxi.

Gallait, Louis, Belg. P., Tournai; pupil of Hennequin; 1810-87. Tournai, Paris, Brussels. — lxxiii.

Geefs, Georges, Belg. S.; b. 1850.

Geefs, Joseph, S., Antwerp; 1808-85. Antwerp.

Geefs, Karl, living S., Brussels.

Geefs, Willem or *Guillaume*, S., Antwerp; brother of Joseph G., pupil of Ramey in Paris; 1805-83. Antwerp, Brussels. — lxxvi.

Geel, Joost van, P., Rotterdam; pupil of G. Metsu(?); 1631-98. Rotterdam.

Geeraerts, Martin Josef, P., Antwerp; 1707-91.

Geertgen tot Sint Jans, Dutch P.; ca. 1465-95. Haarlem. — l.

Geerts, Karel Hendrik, S., Antwerp; pupil of Van Hool and Van der Ven at Antwerp; 1807-55.

Geest, Wybrandt de, Dutch P., Leeuwarden; 1590-1659. Paris, Rome, Leeuwarden.

Gelder, Arent (Aert) de, Dutch P., Dordrecht; last pupil of Rembrandt; 1645-1727. Dordrecht.

Geldorp, Gortzius, Flem. P., Louvain; 1553-ca. 1616. Antwerp, Cologne. — lii.

Ghent, Justus van, Netherl. P., Ghent; pupil of the Van Eycks; b. ca. 1410; d. 1474 at Urbino. — xlix.

Gilsoul, Victor, P., Brussels; b. 1867. — lxxvi.

Godecharle, Gilles Lambert, S., Brussels; pupil of Delvaux; 1751-1835. Paris, Brussels.

Goes, Hugo van der, Netherl. P.; ca. 1420-82. Bruges, Ghent. — xlix.

Gogh, Vincent van, Dutch P., Groot-Zundert; 1853-90. Paris, The Hague, Antwerp. — lxxxi.

Goltzius, Hendrik, P., Mühlbrecht; 1558-1616. Haarlem.

Goltzius, Hubert, P., Würzburg; pupil of his father Rüdiger Goltzius and of Lamb. Lombard at Liège; 1526-83. — lii.

Gossaert, Jan, surn. *Jan van Mabuse*, Netherl. P., Maubeuge (Mabuse); ca. 1470-1541. Antwerp, Italy, Utrecht, Middelburg. — lii.

Goyen, Jan van, Dutch P., Leyden; pupil of Isaac van Swanenburgh, Willem Gerritsz, and Es. van de Velde; 1596-1656. Leyden, The Hague. — lxx.

Goyers, Willem, Belg. S.; d. 1847. Louvain.

Grebber, Frans Pietersz de, P., Haarlem; pupil of Cornel. van Haarlem; 1570-1649. — lxi.

Grebber, Pieter de, P., Haarlem; son of the preceding, pupil of his father and Hendrik Goltzius; b. ca. 1600, d. after 1655.

Groot, Guillaume de, Belg. S., Brussels; b. 1839.

Grouz, Charles de, Belg. P., Comines; 1825-70. Brussels. — lxxiv.

Grupello, Gabriel de, Belg. S., Geersberge; pupil of Artus Quellinus (?); 1644-1730. Brussels, Germany.

Guffens, Godefroid, Belg. P., Hasselt; pupil of N. de Keyser; 1823-1901. Antwerp, Brussels. — lxxv.

Guimard, Belg. A.; d. ca. 1780. Brussels.

Haas, Joh. Hubertus Leonardus de, Dutch P., Hedel; pupil of P. Fr. van Os; 1832-1908. Brussels.

Hackaert, Jan, P., Amsterdam; 1629-99 (?). Amsterdam.

Hagen, Joris van der (Verhagen), Dutch P.; d. 1669. The Hague.

Hals, Dirck, Dutch P., Haarlem; pupil of his elder brother Frans H.; 1591-1656. Haarlem. — lxviii.

Hals, Frans, the Elder, Dutch P., Antwerp; pupil of Karel van Mander at Haarlem; ca. 1580-1666. Haarlem. — lxvii.

Hals, Frans, the Younger, Dutch P., Haarlem; son and pupil of the preceding; b. after 1617, d. after 1669.

Hankar, Paul, Belg. A.; 1861-1901. — lxxix.

Hanneman, Adriaen, P., The Hague; pupil of J. van Ravesteyn and D. Mytens, follower of Van Dyck; ca. 1601-71. London, The Hague.

Haverman, Hendrik Johan, Dutch P., Amsterdam; b. 1857. — lxxxi.

Heda, Willem Claesz, P., Haarlem; b. 1594, d. after 1678. Haarlem.

Heem, Cornelis de, Dutch P., Leyden; son and pupil of the following; 1631-95. Antwerp.

Heem, Jan Davidsz de, Dutch P., Utrecht; pupil of his father David de H.; 1606-83 (84). Utrecht, Antwerp. — lxxi.

Heemskerck, Maerten van, Dutch P., Heemskerck; pupil of J. van Scorel; 1498-1574. Italy, Haarlem. — lix.

Helst, Bartholomeus van der, Dutch P., Haarlem; probably pupil of Nic. Elias; 1613-70. Amsterdam. — lxvi.

Hemessen (Heemsen), Jan van, Flem. P.; ca. 1504-after 1575. Antwerp, Haarlem. — lii.

Hermans, Charles, Belg. P.; b. 1839. — lxxv.

Herreyns, Guillaume Joseph, P. & A., Antwerp; pupil of his father Jacob H.; 1743-1827. Antwerp, Malines. — lxxii.

Herri met de Bles, see *Bles*.

Heyde, Jan van der, Dutch P., Gorcum; 1637-1712. Amsterdam. — lxxi.

Heymans, Adrien Joseph, P., Antwerp; b. 1839. Antwerp, Paris, Brussels. — lxxvi.

Hobbema, Meindert, P., Amsterdam; 1638-1709. Amsterdam. — lxx.

Hoecke (Hoeck), Jan van den, P., Antwerp; pupil of Rubens; 1611-51. Rome, Antwerp. — lviii.

Hondecoeter, Gysbert d', Dutch P., Antwerp or Amsterdam; 1604-53. Utrecht, Amsterdam.

Hondecoeter, Melchior d', Dutch P., Utrecht; pupil of his father Gysbert d'H. and his uncle J. B. Weenix; 1636-95. The Hague, Amsterdam.

Honthorst, Gerard van, surn. *Gherardo della Notte*, Dutch P., Utrecht; pupil of Bloemaert at Utrecht and of Caravaggio at Rome; 1590-1656. Utrecht, London, The Hague. — lix.

Hooch, Pieter de (sometimes *Hoogh*), Dutch P., Utrecht; 1630-ca. 1677. Delft, Amsterdam. — lxvi.

Hoogstraten, Samuel van, Dutch P., Dordrecht; pupil of his father Dirck and of Rembrandt; 1626-78. Rome, London, The Hague, Dordrecht.

Houbraken, Arnold, Dutch P. and writer on art, Dordrecht; 1660-1719. Dordrecht, Amsterdam.

Houckgeest, Gerard, P., The Hague (?); b. ca. 1600, d. after 1653. The Hague, Delft.

Hove, Hubertus van, Dutch P.; 1814-67. — lxxx.

Hove, Victor van, Belg. S. & P., Renaix; 1821-91. Brussels. — lxxvii.

Huchtenburgh, Jan van, Dutch P., Haarlem; pupil of Thomas Wyck and of A. Fr. van der Meulen (Paris); 1646-1733. Haarlem, Italy, Amsterdam, The Hague.

Huysmans, Cornelis, P., Antwerp; pupil of Kasper de Witte and Jacques d'Arthois; 1648-1727. Malines, Antwerp.

Huysmans, Jan Baptist, P., Antwerp; brother of the preceding; 1654-1716.

Huysum, Jan van, P., Amsterdam; pupil of his father Justus; 1682-1749. Amsterdam. — lxxi.

Israëls, Jozef, Dutch P., Groningen; pupil of J. A. Kruseman; b. 1824. The Hague. — lxxx.

Jacobsz, Dirck, P., Amsterdam (?); probably pupil of his father Jac. Cornelissen; d. 1567. — lxi.

Jamaer, Victor, Belg. A.; 1825-1902. Brussels. — lxxix.

Janssens, Abraham, P., Antwerp; pupil of Jan Snellinck; 1567-1632. Antwerp. — lvii.

Janssens (Janson), Cornelis (J. van Ceulen), Flem. P., London; 1593-ca. 1664. London, Middelburg, The Hague, Amsterdam.

Jaquet, Jean Joseph, S., Antwerp, pupil of Geefs; 1822-93. Brussels.

Jardin, Karel du, Dutch P., Amsterdam; pupil of Claes Berchem; 1622-78. The Hague, Amsterdam, Italy. — lxx.

Jehotte, Louis, S., Liège; pupil of Kessels and Thorvaldsen at Rome 1804-84. Brussels.

Jongh, Ludolf de, Dutch P., Overschie; pupil of Corn. Saftleven and Anth. Palamedesz; 1616-97. France, Rotterdam.

Jordaens, Jacob, P., Antwerp; pupil of Adam van Noort at Antwerp; 1593-1678. Antwerp. — lviii.

Joris, François Joseph, Belg. S., Deurne; b. 1851.

Justus van Ghent, see *Ghent*.

Kalff, Willem, P., Amsterdam; pupil of Hendr. Pot; 1621(22)-93.

Kelderman or *Kelderman*, the name of a family of architects of Malines (15th and 16th cent.), the most important members of which were *Antoon K.* and *Rombout K.* (d. 1531).

Kerricx, Willem, Flem. S., Dendermonde; pupil of Artus Quellinus the Younger; 1652-1719. Antwerp.

Kessel, Johan van, P., Amsterdam; pupil of J. van Ruysdael; 1641(42)-80.

Kessels, Matthias, S., Mastricht; pupil of Thorvaldsen; 1784-1836. Rome. — lxxvi.

Ketel, Cornelis, Dutch P., S., and A., Gouda; pupil of Blocklandt at Delft; 1548-1616. Fontainebleau, Gouda, London, Amsterdam.

Key or *Keyen, Adriaen Thomasz*, P., Antwerp (?); pupil of his uncle Willem K.; b. ca. 1544, d. after 1589.

Key, Lieven de, A., Ghent, ca. 1560-1627. London, Haarlem, Leyden.

Keyser, Hendrik de, Dutch A. and S., Utrecht; pupil of Cornelis Bloemaert; 1565-1621. Amsterdam.

Keyser, Nicaise de, Belg. P., Santvliet; 1813-87. Antwerp.

Keyser, Thomas de, P., Amsterdam, son of Hendrik de K.; 1596(97)-1667. Amsterdam. — lxi.

Knopff, Fernand, Belg. P., Grembergen; b. 1858. — lxxvi.

Kindermans, Jean Baptiste, P., Antwerp; 1822-76.

Klinkenberg, Joh. Christiaan Karel, P., The Hague; pupil of Chr. Bisschop; b. 1852. The Hague.

Koeberger (Coebergher, Coeberger), Wenceslaus, P. & A., Antwerp; pupil of Maerten de Vos; ca. 1561-1635. Antwerp, Paris, Italy, Brussels.

Koekkoek, Barend Cornelis, Dutch P., Middelburg; pupil of his father Joh. Herm. K., Schelfhout, and Van Os at Amsterdam; 1803-62. — lxxx.

Koffermans, Marcellin, Netherl. P.; b. before 1530, d. after 1578. Antwerp.

Koninck, Philips, P., Amsterdam; nephew of Salomon K.; pupil of Rembrandt; 1619-88. Amsterdam. — lxv.

Koninck, Salomon, P., Amsterdam; 1609-56. Amsterdam. — lxv.

Laen, Dirck van der, Dutch P., Zwolle; 1759-1829. The Hague.

Laer, Pieter van, surn. *Bamboccio*, Dutch P., Haarlem; pupil of Jan van Campen and Elsheimer (Rome); 1582-1642. Rome, Haarlem.

Laermans, Eugène, P., Brussels; pupil of Portaels; b. 1864. — lxxvi.

Lagae, Jules, Belg. S., Boeselare; b. 1862. Brussels. — lxxviii.

Lagye, Victor, Belg. P., Ghent; pupil of Leys; 1825-96. Antwerp.

Lairesse, Gérard de, Netherl. P., Liège; pupil of his father Reynier and of Bertholet Flémalle of Liège; 1641-1711. Liège, Amsterdam.

Lalaing, Count Jacques de, Belg. S. & P.; b. 1858. — lxxviii.

Lambeaux, Jef, Belg. S., Antwerp; 1852-1908. Brussels. — lxxvii.

Lamorinière, François, P., Antwerp; b. 1828.

Larock, Evrard, Belg. P., Cappelle-au-Bois; 1865-1901.

Lastman, Pieter, P., Amsterdam; pupil of Gerrit Pietersz at Amsterdam and of Elsheimer at Rome; 1583-1633. Amsterdam. — lx. lxii.

Lecreux, Nicolas, Belg. S., Tournai; 1733-98.

Leemputten, Frans van, Belg. P.; b. 1850. — lxxvi.

Leyden, Lucas van (Luc. Jacobsz), Netherl. P., Leyden; pupil of his father Huygh Jacobsz and of Cornelis Engebrechtsz; 1494-1533. Leyden. — lii.

Leys, Hendrik, P., Antwerp; pupil of F. de Braekeleer and Wappers; 1815-69. Antwerp. — lxxiii.

Leyster, Judith, Dutch P., Haarlem; pupil of Frans Hals; wife of J. M. Molenaer; ca. 1600-60. Haarlem, Amsterdam.

Lies, Joseph, P., Antwerp; pupil of Nic. de Keyser and Leys; 1821-65. Antwerp.

Lievens (Livens), Jan, Dutch P., Leyden; 1607-74. Leyden, Antwerp, The Hague, Amsterdam. — lxv.

Lingelbach, Johannes, P., Frankfort on the Main; follower of Wouverman; 1623-74. Paris, Italy, Amsterdam.

Lombard, Lambert, Netherl. P. and A., Liège; pupil of Jan Gossaert at Middelburg; 1505-66. Rome, Liège.

Lys, Jan, surn. *Pan*, Dutch P.; 1570 (?)-1629.

Maluse, see *Gossaert*.

Madou, Jean Baptiste, P., Brussels; 1796-1877. — lxxiv.

Maes, Nicolaes, Dutch P., Dordrecht; pupil of Rembrandt; 1632-93. Dordrecht, Antwerp, Amsterdam. — lxv.

Mander, Karel van, the Elder, P. and writer on art, Meulebeke in W. Flanders; 1548-1606. Rome, Bruges, Haarlem, Amsterdam. — lii. lix.

Maris, Jacob, P., The Hague; pupil of H. van Hove and J. Stroebel; 1837-99. Antwerp, Paris, The Hague. — lxxx.

Maris, Matthys, P., The Hague; brother of the preceding and pupil of H. Leys; b. 1839. The Hague, Antwerp, Paris, London. — lxxx.

Maris, Willem, P., The Hague; pupil of his brothers Matthys and Jac. M.; b. 1844. The Hague. — lxxx.

Markelbach, Alexander, P., Antwerp; pupil of Wappers and Kaulbach; 1824-1906. Brussels.

Marmion, Simon, Netherl. P., Valenciennes; ca. 1425-89.

Mathieu, Lambert Joseph, Belg. P., Bure; pupil of M. I. van Bree at Antwerp; 1805-61. Paris. Louvain.

Matsys, Quinten, also called *Massys* and *Metsys*, Netherl. P., Louvain; 1466-1530. Antwerp. — lii.

Mauve, Anton, Dutch P., Zaandam; pupil of P. F. van Os; 1838-88. Arnhem. — lxxx.

Meer, Jan van der, Dutch P., Haarlem; 1628-91. Haarlem. — lxx.

Meire, Gerard van der, Netherl. P.; flourished at Ghent from 1452 till after 1474. — xlix.

Memling (Memlinc), Hans, Netherl. P. of Mömlingen (?), near Mayence; probably pupil of Roger van der Weyden; ca. 1430-94. Bruges. — l.

Mesdag, Hendrik Willem, Dutch P., Groningen; pupil of Alma Tadema; b. 1831. The Hague. — lxxxi.

Metsu, Gabriel, Dutch P., Leyden; probably pupil of Gerard Dou; ca. 1630-67. Leyden, Amsterdam. — lxviii.

Metsys, Cornelis, P., Antwerp; pupil of his father Qu. Matsys; ca. 1512-after 1580.

Meunier, Constantin, S. and P., Brussels; pupil of A. Fraikin; 1831-1905. Louvain, Brussels. — lxxiv. lxxvii.

Meunier, Karel, P., Brussels; 18[illegible]4-94.

Meyer, Joh. Hendr. Louis, P., Amsterdam; pupil of J. W. Pieneman; 1819-66. Amsterdam, Paris, Utrecht.

Mierevelt, Michiel Jansz van, Dutch P., Delft; 1567-1641. Delft, The Hague. — lxi.

Mierevelt, Pieter, Dutch P., Delft; son and pupil of the last; 1595-1623. — lxi.

Mieris, Frans van, the Elder, Dutch P., Leyden; pupil of the glass-painter Abr. Torenvliet and of Gerard Dou; 1635-81. Leyden. — lxvi.

Mieris, Frans van, the Younger. Dutch P., Leyden; son and pupil of the following; 1689-1763. Leyden.

Mieris, Willem van, Dutch P., Leyden; son and pupil of Frans van Mieris the Elder; 1662-1747. Leyden.

Mignon, Léon, Belg. S., Liège; 1847-98. Brussels. — lxxvii.

Minne, Georges, Belg. S., Ghent; pupil of Van der Stappen; b. 1867. — lxxviii.

Moeyaert, Nicolaes (Claes) Cornelisz, P., Amsterdam (?); ca. 1600-59 (?). Italy, Amsterdam.

Molenaer, Jan Miense, Dutch P., Haarlem; probably pupil of Frans Hals; ca. 1610-68. Haarlem, Amsterdam.

Molenaer, Nicolaas or Claes, Dutch P., Haarlem; d. 1676. Haarlem.

More (or *Moro*), *Anthonis* (known in England as *Sir Anthony More*), Dutch P., Utrecht; pupil of J. van Scorel at Utrecht; b. ca. 1512, d. ca. 1576. Italy, Madrid, England, Utrecht, Antwerp. — lii.

Moreelse, Paulus, Dutch P., Utrecht; pupil of Michiel van Mierevelt at Delft; 1571-1638. Utrecht.

Moro, see *Mor*.

Mostaert (Mostert), Jan, Netherl. P., Haarlem; follower of Gerard David; 1474-1555(56). Haarlem.

Mytens, Daniel, the Elder, P., The Hague; b. 1590, d. after 1658. London, The Hague.

Mytens, Johannes, P., The Hague; probably pupil of his uncle D. Mytens; 1614-70. The Hague.

Navez, François Joseph, Belg. P., Charleroi; pupil of J. L. David in Paris; 1787-1869. Brussels. — lxxii.

Neeffs, Peeter, the Elder, P., Antwerp, pupil of Hendrik van Steenwyck; 1577 (?)-ca. 1657.

Neeffs, Peeter, the Younger, P., Antwerp; son and pupil of the last; b. 1620, d. after 1675.

Neer, Aert van der, P., Amsterdam; 1603-77. Amsterdam. — lxx.

Neer, Eglon van der, P., Amsterdam; son of the last; 1643-1703. Rotterdam, The Hague, Brussels, Düsseldorf.

Netscher, Caspar, P., Heidelberg; pupil of Coster at Arnhem and of Terburg at Deventer; 1639-84. The Hague. — lxviii.

Neuhuys, Albert, Dutch P., Utrecht; b. 1844. — lxxx.

Nooms, Reynier, surn. *Zeeman*, P., Amsterdam; 1623-ca. 1667. Amsterdam, Paris.

Noort, Adam van, P., Antwerp; pupil of his father Lambert van N.; 1557-1641. Antwerp. — liv.

Ochtervelt, Jacob, P., Rotterdam; pupil of Berchem, follower of Metsu and Terburg; b. ca. 1635, d. before 1700. Rotterdam, Amsterdam.

Oost, Jacob van, the Elder, Flem. P., Bruges; pupil of Annibale Caracci in Italy; 1600-71. Bruges.

Oost, Jacob van, the Younger, P., Bruges; son and pupil of the last; 1639-1713. Paris, Italy, Lille.

Orley, Barend (Bernaerd) van, Netherl. P., Brussels; ca. 1492-1541. Rome, Brussels. — lii.

Ostade, Adriaen van, Dutch P., Haarlem; pupil of Frans Hals; 1610-85. Haarlem. — lxvii.

Ostade, Isack van, Dutch P., Haarlem; pupil of his brother Adriaen; 1621-49. Haarlem. — lxviii.

Ouwater, Albert van, Netherl. P.; flourished ca. 1430-60. Haarlem. — xlix.

Ovens, Jürgen (Jurriaen), P., Tönningen (Holstein); pupil of Rembrandt; 1623-78. Amsterdam, Friedrichstadt (Schleswig).

Palamedesz or *Palamedes, Anthonie*, surn. *Stevaerts*, Dutch P., Delft; pupil of M. J. van Mierevelt and Frans Hals; ca. 1601-73. Delft. — lxviii.

Pape, Abraham de, Dutch P., Leyden; pupil of G. Dou; 1625 (?)-66. — lxvi.

Pasture, Rogelet de la, see *Weyden*.

Patinir or *Patenier, Joachim*, Netherl. P., Dinant; ca. 1485-1524. Antwerp. — lii.

Pauwels, Ferdinand, Belg. P., Eeckeren; pupil of Du Jardin and Wappers; 1830-1904. Antwerp, Weimar, Dresden. — lxxiv.

Peede, Hendrik van, Netherl. A.; flourished at Oudenaarde in 1527-30.

Pepyn, Martin, P., Antwerp; 1575-1642(43). Antwerp.

Pickery, Hendrik, Belg. S., Bruges; 1824-94.

Pieneman, Jan Willem, Dutch P., Abcoude; 1779-1853. Amersfoort, Delft, The Hague, Amsterdam. — lxxix.

Pieneman, Nicolaas, Dutch P., Amersfoort; son and pupil of Jan Willem P.; 1810-60. Amsterdam.

Pietersz, Aert, P., Amsterdam; pupil of his father Pieter Aertsz; 1550-1612. Amsterdam. — p. lxii.

Plumier, Pieter Denys, S., Antwerp; 1688-1721. Antwerp, Brussels.

Poelaert, Joseph, A., Brussels; 1817-79. Brussels. — lxxix.

Poelenburgh, Cornelis van, Dutch P., Utrecht; pupil of Abr. Bloemaert and of Elsheimer (Rome); 1586-1667. London, Utrecht. — lx.

Portaels, Jean François, Belg. P., Vilvorde; pupil of Navez and P. Delaroche at Paris; 1818-95. Ghent, Brussels.

Post, Pieter, Dutch A., Haarlem; 1608-69. Haarlem.

Potter, Paulus, Dutch P., Enkhuizen; pupil of his father Pieter (Amsterdam) and of Jacob de Wet (Haarlem); 1625-54. Delft, The Hague, Amsterdam. — lxx.

Potter, Pieter, Dutch P., Enkhuizen; 1597-1652. Leyden, Amsterdam.

Pourbus, Frans, the Elder, Netherl. P., Bruges; pupil of his father Pieter P. and of Frans Floris; 1545-81. Bruges, Antwerp.

Pourbus, Frans, the Younger, P., Antwerp; son and pupil of the preceding; 1569-1622. Antwerp, Paris.

Pourbus, Pieter, the Younger, P., Gouda; pupil of Lancelot Blondeel; 1510 (13?)-1584. Bruges. — lii.

Provost, Jean, Netherl. P., Mons; 1462-1529. Bruges. — l.

Pynacker, Adam, Dutch P. of Pynacker, near Delft; follower of Jan Both; 1622-73. Delft, Amsterdam. — lxx.

Quellinus or *Quellin, Artus* (not *Arthur*), *the Elder*, S., Antwerp; son of Erasmus Q. the Elder, and pupil of his father and of Fr. Duquesnoy (Rome); 1609-68. Antwerp, Amsterdam.

Quellinus, Artus, the Younger, Belg. S., St. Trond; son and pupil of the foregoing; 1625- after 1682. Antwerp.

Quellinus, Erasmus, the Younger (sometimes erroneously called *The Elder*), P., Antwerp; pupil of his father, the sculptor E. Q. the Elder, and of Rubens; 1607-78. Antwerp. — lviii.

Quellinus, Jan Erasmus, P., Antwerp; son of the last and pupil of his father and of Paolo Veronese (Italy); 1634-1715. Antwerp.

Quinckhard, Jan Maurits, P., Rees (on the Rhine); pupil of his father, Arn. Boonen, Christoffel Lubinietzki, and Nic. Verkolje; 1688-1772. Amsterdam, Utrecht.

Ravesteyn, Jan van, Dutch P.; ca. 1572-1657. The Hague. — lxi.

Rembrandt Harmensz van Ryn, Dutch P., Leyden; pupil of Jac. van Swanenburgh (Leyden) and of Pieter Lastman (Amsterdam); 1606-69. Amsterdam. — lxii.

Ring, Pieter de, Dutch P., Leyden; pupil of J. D. de Heem; 1615-60. Leyden.

Robbe, Louis, Belg. P., Courtrai; 1806-87. Courtrai, Brussels.

Rochussen, Charles, Dutch P., Rotterdam; pupil of W. J. J. Nuyen; 1814-94. Rotterdam.

Roelandt, Louis, Belg. A., Nieuport; pupil of Percier and Fontaine in Paris; 1786-1864. Liège, Ghent. — lxxviii.

Roelofs, Willem, P., Amsterdam; pupil of H. van de Sande-Bakhuyzen; 1822-97. Brussels, The Hague.

Rombouts, Theodor, P., Antwerp; pupil of Abr. Janssens the Elder; 1597-1637. Rome, Florence, Antwerp. — lvii.

Romeyn, Willem, Dutch P., Haarlem; pupil of Claes Berchem; b. 1642 (?), d. after 1695. Haarlem.

Rops, Félicien, Belg. P. and etcher, Namur; 1833-98. Brussels, Paris. — lxxv.

Rosseels, Jacques, Belg. P., Antwerp; b. 1823. Dendermonde.

Rousseau, Victor, Belg. S., Feluy (Hainault); b. 1865. Brussels. — lxxviii.

Royer, Lodewyk, S., Malines; pupil of J. F. van Geel at Antwerp; 1793-1868. The Hague, Amsterdam.

Rubens, Petrus Paulus, Flem. P., b. at Siegen in Nassau; pupil of Tobias Verhaegt, Adam van Noort, and Otho van Veen (Antwerp); 1577-1640. Italy, Antwerp. — liv.

Rudder, Isidore de, Belg. S., Brussels; pupil of Simonis; b. 1855. Brussels.

Ruysch, Rachel, P., Amsterdam; pupil of Willem van Aelst; 1664-1750. Amsterdam, The Hague, Düsseldorf. — lxxi.

Ruysdael, Isaac van, Dutch P., brother of Sal. van Ruysdael; d. 1677. Haarlem.

Ruysdael, Jacob van, Dutch P., Haarlem, probably pupil of his uncle Sal. v. R.; 1628(29)-82. Haarlem, Amsterdam. — lxx.

Ruysdael, Jacob Salomonsz van, P., Haarlem, son and pupil of Salomon van R.; ca. 1635-81. Haarlem, Amsterdam.

Ruysdael, Salomon van, P., Haarlem; probably pupil of Es. van de Velde and Jan van Goyen; ca. 1600-70. Haarlem. — lxx.

Ryckaert, David, III., P., Antwerp; pupil of his father Dav. R. II.; 1612-61. Antwerp.

Rysselberghe, Théo van, Belg. P.; b. 1862. — lxxvi.

Saenredam, Pieter, Dutch P., Assendelft; pupil of Frans de Grebber; 1597-1665. Haarlem.

Saftleven, Herman, P., Rotterdam; pupil of Jan van Goyen; ca. 1610-85. Rotterdam, Utrecht.

Sallaert, Anthonie, P., Brussels; b. ca. 1590, d. after 1643. Brussels.

Samuel, Charles, Belg. S., Brussels; b. 1832. — lxxviii.

Sandrart, Joachim von, P., Frankfort on the Main; pupil of Ægidius Sadeler at Prague, of Ger. van Honthorst at Utrecht, and of Titian at Venice; 1606-88. England, Venice, Rome, Amsterdam, Augsburg, Nuremberg.

Santvoort, Dirck Dircksz, P., Amsterdam; 1610-80. Amsterdam.

Savery, Roeland, P., Courtrai; pupil

of his brother Jacob S. at Amsterdam; 1576-1639. Utrecht. — lii.

Schadde, Joseph Louis, Belg. A.; 1818-94. — lxxix.

Schalcken, Godfried, Dutch P. of Made, near Geertruidenberg; pupil of Samuel van Hoogstraten and Gerard Dou; 1643-1706. Dordrecht, The Hague, London, Düsseldorf. — lxvi.

Schampheleer, Edmond de, P., Brussels; pupil of E. de Block; 1824-99. Brussels.

Scheffer, Ary, Dutch P., Dordrecht; pupil of P. Guérin in Paris; 1795-1858. Paris. — lxxix.

Schelfhout, Andreas, P., The Hague; pupil of Breckenheymer; 1787-1870. The Hague. — lxxx.

Scholten, Hendrik Jacobus, P., Amsterdam; pupil of P. J. Greive; 1824-1907. Haarlem.

Schooten, Joris van, Dutch P., Leyden; pupil of Evert Cr. van der Maes; 1587-1651. Leyden.

Schotel, Joh. Christianus, Dutch P., Dordrecht; pupil of M. Schouman; 1787-1838. Dordrecht. — lxxx.

Schotel, Petrus Joh., Dutch P., Dordrecht; son and pupil of the last; 1808-65. Dordrecht, Düsseldorf.

Schut, Cornelis, P., Antwerp; pupil of Rubens; 1597-1655. Antwerp. — lviii.

Schwartze, Therese, Dutch P., Amsterdam; b. 1852. — lxxxi.

Scorel (Schooreel), Jan van, Netherl. P. & A. of Schoorl, near Alkmaar; pupil of Jac. Cornelissen and of Jan Gossaert; 1495-1562. Rome, Utrecht, Haarlem. — lii.

Seghers, Daniel, P., Antwerp; pupil of Jan Brueghel; 1590-1661. Antwerp.

Seghers or *Zegers, Gerard*, P., Antwerp; pupil of Abr. Janssens; 1591-1651. Rome, Madrid, Antwerp. — lvii.

Simonis, Eugène, S., Liège; pupil of Geefs and Finelli (Rome); 1810-82. Liège, Brussels. — lxxvi.

Slingelandt, Pieter van, Dutch P., Leyden; pupil of Gerard Dou; 1640-91; pupil. — lxvi.

Slingeneyer, Ernest, Belg. P. of Loochristi, near Ghent; pupil of Wappers; 1820-94. Antwerp.

Snayers, Peeter, P., Antwerp; pupil of Seb. Vrancx; 1592-16[illegible]. Antwerp, Brussels.

Snyders, Frans, P., Antwerp, pupil of P. Brueghel the Younger and H. van Balen; 1579-165[illegible]. Antwerp. — lvii.

Sorgh, Hendrik Maertensz, surn. *Rokes*, P., Rotterdam; pupil of W. Buytewech (Adr. Brouwer); 1611-70. Rotterdam.

Soutman, Pieter, P., Haarlem; pupil of Rubens; 1580-1657.

Springer, Cornelis, P., Amsterdam; pupil of K. Karssen; 1817-91.

Stallaert, Joseph, Belg. P., Merchtem; 1825-1903. Brussels.

Stappen, Charles van der, Belg. S.; b. 1843. Brussels. — lxxvii.

Steen, Jan, Dutch P., Leyden; pupil of Nic. Knupfer; ca. 1626-1679. Leyden, The Hague, Haarlem. — lxix.

Steenwyck, Hendrik van, the Elder, Flem. P., Steenwyck; pupil of Vredeman de Vries; ca. 1550-1603 (?). Antwerp, Frankfort on the Main.

Stevaerts, see *Palamedesz.*

Stevens, Alfred, P., Brussels; pupil of Navez and Roqueplan in Paris; 1823-1906. — lxxv.

Stevens, Joseph, P., Brussels; brother of the last; 1819-92. Paris. — lxxv.

Stobbaerts, Jan, P., Antwerp; b. 1838. Antwerp. — lxxv.

Stoop, Dirck, Dutch P., Utrecht; 1610-86. Utrecht, Lisbon.

Strackè, Joh. Theod., S., Dorsten in Westphalia; 1817-91. Amsterdam.

Streek, Jurriaen van, P., Amsterdam; 1632-78. Amsterdam.

Struys, Alexander, P., Antwerp; b. 1852. Weimar, The Hague, Malines. — lxxvi.

Stuerbout, see *Bouts.*

Susterman, Lambert, see *Lombard.*

Suys, Léon, the Younger, A., Brussels; 1824-87. — lxxviii.

Suys, Tielman Frans, the Elder, Belg. A., Ostend; 1783-1861. Brussels. — lxxviii.

Swanenburgh, Isaac Claesz van, Dutch P., Leyden; d. 1614. Leyden.

Swanenburgh, Jacob Isackz van, Dutch P., Leyden; son of the last and pupil of Elsheimer (Rome); ca. 1580-1638. — lxii.

Swanevelt, Herman van, Dutch P., Woerden; pupil of Claude Lorrain in Rome; ca. 1600-55. Rome, Paris. — lxx.

Swerts, Jan, P., Antwerp; pupil of Nic. de Keyser; 1820-79. Antwerp, Prague. — lxxv.

Tadema, see *Alma Tadema.*

Tempel, Abraham van den, Dutch P., Leeuwarden; 1622(23)-72. Leyden, Amsterdam.

Teniers, David, the Elder, P., Antwerp; pupil of his elder brother Juliaen and of Elsheimer (Rome); 1582-1649. Antwerp.

Teniers, David, the Younger, P., Antwerp; son of the last and pupil of his father, Rubens, and Adr. Brouwer; 1610-90. Antwerp, Brussels. — lviii.

Terburg (Terborch, Ter Borch), Gerard, Dutch P., Zwolle; pupil of his father and Pieter Molyn, in Haarlem (Frans Hals); 1617-81. Deventer. — lxviii.

Teunissen, Cornelis, P., Amsterdam; 1500-ca. 1553. Amsterdam. — lxi.

Thulden (Tulden), Theodore van, Flem. P., 'S Hertogenbosch; pupil of Abr. Blyenberch and Rubens at Antwerp; 1606-1676 (?). Antwerp, Paris, The Hague, 'S Hertogenbosch.

Thys (Thyssens), Peter, the Elder, P., Antwerp; pupil of A. Deurwaerder; 1616-77(?9). Antwerp.

Tilburg (Tilborgh), Egidius (Gillis) van, P., Brussels; pupil of Teniers the Younger (Gonzales Coques); ca. 1625-78 (?). Brussels.

Toorop, Jan, Dutch P., Poerworedjo (Java); b. 1860. — lxxxi.

Troost, Cornelis, P., Amsterdam; pupil of Arnold Boonen; 1697-1750. Amsterdam.

Tuerlinckx, Joseph, Belg. S., Malines; pupil of J. F. van Geel at Antwerp and of Lod. Royer at The Hague; 1809-73.

Uden, *Lucas van*, P., Antwerp; 1595-1672 (3). Antwerp. — lvii.

Utrecht, Adriaen van, P., Antwerp; 1599-1652. Antwerp.

V*aenius*, see *Veen*.

Vaillant, Wallerant, P., Lille; pupil of E. Quellinus the Younger at Antwerp; 1623-77. Middelburg, Frankfort on the Main, Paris, Amsterdam.

Valckert, Werner van, P., Amsterdam (?); probably pupil of H. Goltzius; flourished 1620-35 at Amsterdam, Haarlem, and Delft.

Veen, Otto van (Otho Vaenius), P., Leyden; pupil of Isaac Claesz van Swanenburgh at Leyden and Dom. Lampsonius at Liège; 1558-1629. Italy, Leyden, Antwerp, Brussels. — liv.

Velde, Adriaen van de, P., Amsterdam; pupil of his father Willem and J. Wynants at Amsterdam; 1636-72. Amsterdam. — lxix.

Velde, Esaias van de, P., Amsterdam; ca. 1590-1630. Haarlem, The Hague.

Velde, Henry van de, P., A., decorator, and designer, Antwerp; pupil of Verlat and of Carolus Duran (Paris); b. 1863. Uccle, Berlin, Weimar. — lxxix.

Velde, Willem van de, the Elder, Dutch P., Leyden; 1611-93. Amsterdam, London.

Velde, Willem van de, the Younger, Dutch P., Leyden; brother of Adriaen, pupil of his father Willem and of Simon de Vlieger; 1633-1707. Amsterdam, Greenwich. — lxx.

Venne, Adriaen van de, Dutch P., Delft; pupil of Simon de Valck, the goldsmith; 1589-1662. Middelburg, The Hague.

Verboeckhoven, Eugène, Belg. P., Warneton; pupil of his father Barthélemy V. (Potter, Ommeganck); 1799-1881. Brussels.

Verbruggen, Henri François, S., Antwerp; son and pupil of the following; 1655-1724. Antwerp.

Verbruggen, Pieter, S., Antwerp; d. 1686.

Verhaegt, Tobias, P., Antwerp; 1561-1631. Italy, Antwerp. — liv.

Verhaghen, Pieter Jos., Belg. P., Aerschot; 1728-1811. Louvain, Vienna.

Verheyden, Isidore, P., Antwerp; 1846-1905. Brussels.

Verhulst, Rombout, S., Malines; pupil of Rombout Verstappen and François van Loo; 1624-98. Antwerp, Holland.

Verkolje, Johannes, P., Amsterdam; pupil of Jan Lievens; 1650-93. Delft.

Verlat, Charles, P., Antwerp; pupil of Nic. de Keyser; 1825-90. Paris, Weimar, Antwerp. — lxxv.

Vermeer, Jan, Dutch P., Delft; pupil of K. Fabritius; 1632-75. Delft. — lxv.

Verspronck, Johannes Cornelisz, Dutch P., Haarlem; pupil of Frans Hals; 1597-1662. Haarlem.

Verstraete, Théodore, Belg. P., Ghent; 1851-1907. Antwerp. — lxxvi.

Verwée, Alfred, P., Brussels; 1838-95. Brussels. — lxxv.

Victors (Victor, Victoor), Jan, P., Amsterdam; pupil of Rembrandt; ca. 1620-95.

Viellevoye, Barthélemy, Belg. P., Verviers; 1798-1855. Liège.

Vigne, Paul de, Belg. S., Ghent; 1843-1901. — lxxvii.

Vigne-Quyo, Petrus de, Belg. S., Ghent; father of the last; 1812-77.

Vinckboons, David, P., Malines; 1578-1629. Amsterdam.

Vinckboons (Vingboons), Philips, A., Amsterdam, son of the foregoing; 1608-75. Amsterdam.

Vinçotte, Thomas, Belg. S., Antwerp; b. 1850. — lxxviii.

Vlieger, Simon de, Dutch P., Rotterdam; 1601-ca. 1653. Rotterdam, Delft, Amsterdam, Weesp. — lxx.

Vliet, Hendrik van, Dutch P., Delft; pupil of M. van Mierevelt; 1611(12)-75. Delft. — lxxi.

Voordt, M. van der, Belg. S.; d. 1737. Antwerp.

Voort, Cornelis van der, Dutch P., Antwerp; perhaps pupil of Corn. Ketel at Amsterdam; 1576-1624. Amsterdam. — lxii.

Vos, Cornelis de, Flem. P., Hulst; pupil of David Remeeus at Antwerp; 1585-1651. Antwerp.

Vos, Maerten de, P., Antwerp; pupil of Frans Floris; 1532-1603. Venice, Antwerp.

Vos, Paul de, Flem. P., Hulst; brother of Corn. de Vos; ca. 1590-1678. Antwerp.

Vos, Simon de, P., Antwerp; pupil of Corn. de Vos; 1603-76. Antwerp.

Vrancx, Sebastiaan, P., Antwerp; pupil of Ad. van Noort; 1573-1647. Antwerp.

Vriendt, Albrecht de, P., Ghent; 1843-1900. Brussels, Antwerp.

Vriendt, Cornelis de, surn. *Corn. Floris*, S. and A., Antwerp; 1514-75. Antwerp, Jever.

Vriendt, Frans de, surn. *Frans Floris*, P., Antwerp; pupil of his brother Corn. de V. and Lambert Lombard at Liège; 1518(19)-70. Antwerp.—lii.

Vries, H. Vredeman, Dutch A. and P., Leeuwarden; 1528-1607. Germany, Holland.

Waghemaker, Dominicus de, Netherl. A.; flourished ca. 1501-31. Antwerp.

Waghemaker, Herman de, Netherl. A., father of the foregoing; d. 1503. Antwerp.

Wappers, Gustav, P., Antwerp; pupil of M. I. van Bree and Herreyns; 1803-74. Antwerp. — lxxiii.

Wauters, Émile, P., Brussels; pupil of Portaels and Gérôme (Paris); b. 1846. Brussels. — lxxiv.

Weenix, Jan, P., Amsterdam; son and pupil of the following; 1640-1719. Amsterdam, Utrecht, Düsseldorf.

Weenix, Jan Baptist, P., Amsterdam; pupil of Abr. Bloemaert and of Claes Moeyaert; 1621-60. Utrecht, Rome, Amsterdam.

Weissenbruch, Hendrik Johannes, P., The Hague; pupil of B. van Hove; 1824-1903. The Hague.

Weissenbruch, Jan, P., The Hague; pupil of S. L. Verveer; 1822-80. The Hague. — lxxxi.

Werff, Adriaen van der, Dutch P. of Kralingen, near Rotterdam; pupil of Eglon van der Neer; 1659-1722. Rotterdam.

Werff, Pieter van der, Dutch P. of Kralingen, near Rotterdam; brother and pupil of the last; 1665-1721. Rotterdam.

Weyden, Roger (Rogier) van der, properly *Roger (Rogelet) de la Pasture*, Netherl. P., Tournai; ca. 1400-64. Tournai, Brussels. — xlix.

Wiertz, Antoine Joseph, Belg. P. & S., Dinant; pupil of Herreyns and Van Bree; 1806-65. Brussels. — lxxiv.

Wildens, Jan, P., Antwerp; pupil of P. Verhulst; 1586-1653. Antwerp.

Willaerts, Adam, P., Antwerp; 1577-1664. Antwerp, Utrecht.

Willeboirts, Thomas, surn. *Bosschaert*, Flem. P., Bergen-op-Zoom; pupil of G. Seghers; 1614-54. Antwerp.

Willems, Florent, Belg. P., Liège; 1824-1905. Paris.

Willemsens, Louis, S., Antwerp; pupil of A. Quellinus the Elder; 1630-1702. Antwerp.

Winne, Liévin de, Belg. P., Ghent; 1821-80. Brussels. — lxxv.

Wit, Jacob de, P., Amsterdam; 1695-1754. Antwerp, Amsterdam.

Witte, Emanuel de, Dutch P., Alkmaar; 1617-92. Alkmaar, Delft, Amsterdam. — lxxi.

Wolfvoet, Victor, P., Antwerp; pupil of Rubens; 1612-52.

Wouverman, Jan, Dutch P., Haarlem; brother and pupil of Philips W.; 1623-66. Haarlem.

Wouverman, Philips, Dutch P., Haarlem; 1619-68. Haarlem. — lxix.

Wouverman, Pieter, Dutch P., Haarlem; brother of the last; 1623-82. Haarlem, Paris, Amsterdam.

Wyck, Thos., Dutch P., Beverwyck; 1616(?)-77. Italy, Haarlem.

Wynants, Jan, Dutch P., Haarlem; ca. 1625-82. Haarlem, Amsterdam. — lxx.

Ysenbrant, Adrian, Netherl. P.; pupil of Gerard David; d. 1551. Bruges.

Ysendyck, Jules van, Belg. A.; 1886-1901. Brussels. — lxxix.

Zeeman, see *Nooms*.
Zegers, see *Seghers*.
Zorgh, see *Sorgh*.

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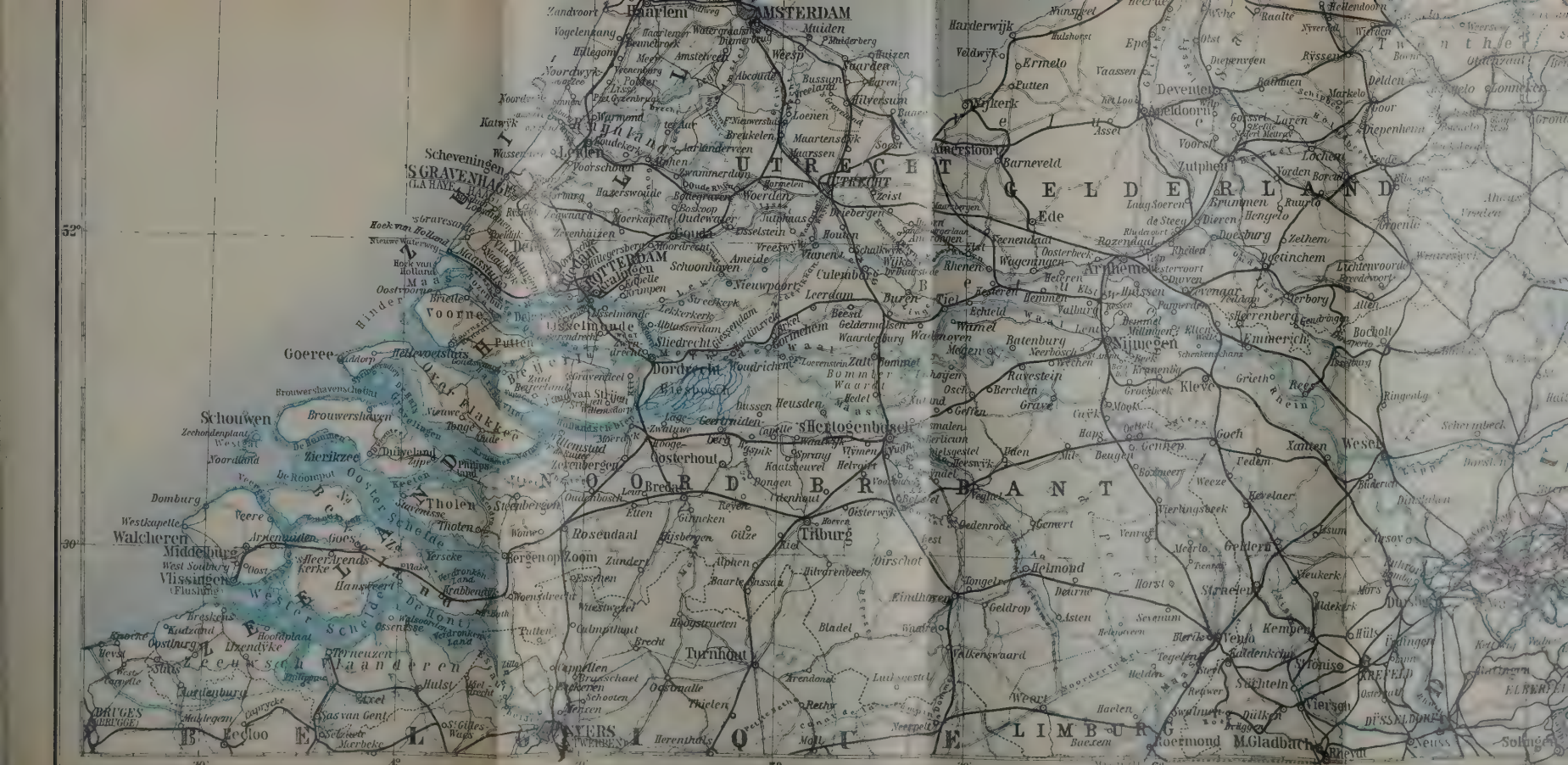
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Emmen
Coevorden
Gramsbergen
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